20TH ANNIVERSARY

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THE TOP 20

THE MOST IMPORTANT NEW YORKERS

JIMMY BRESLIN

…er eighteen, turn to page 67

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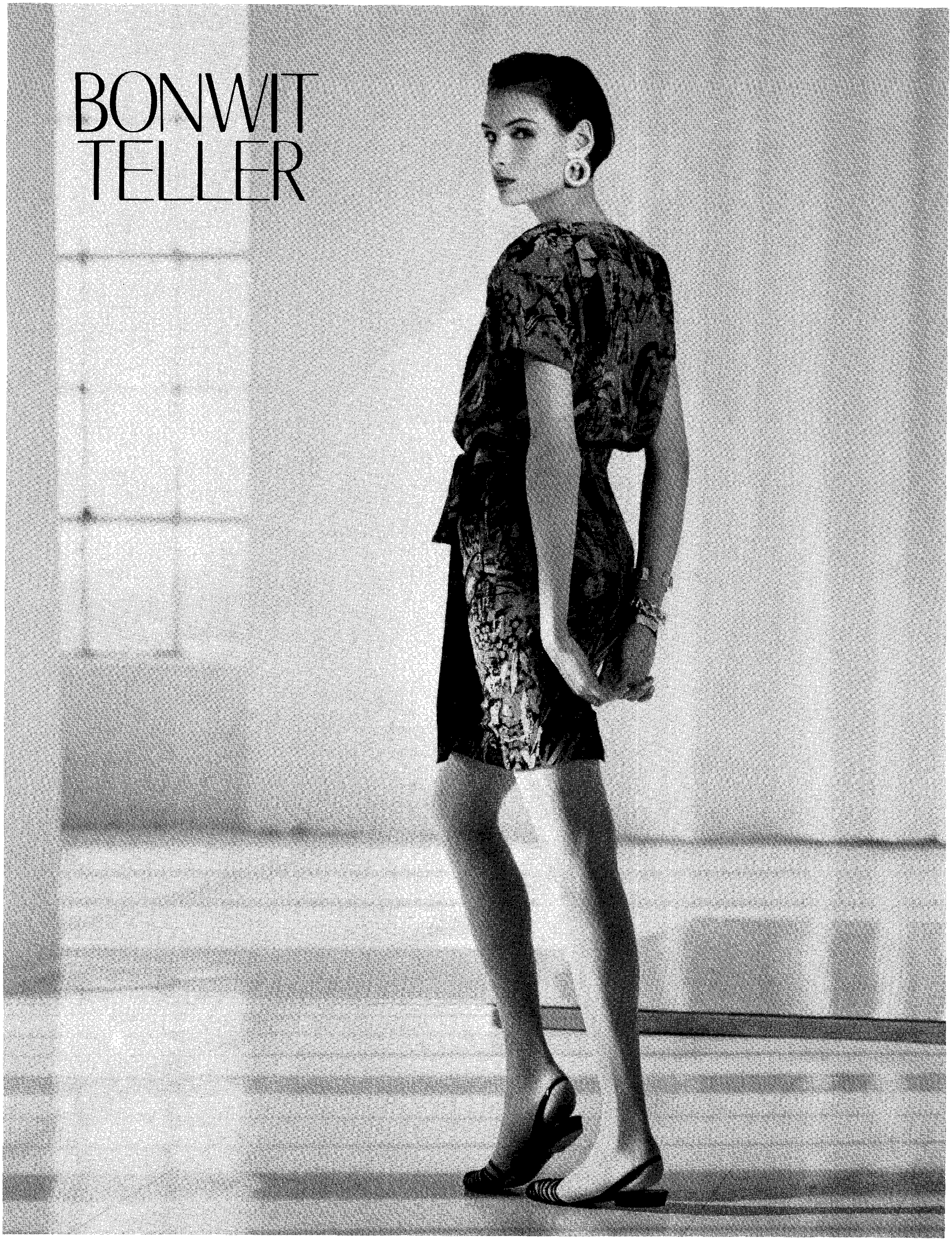

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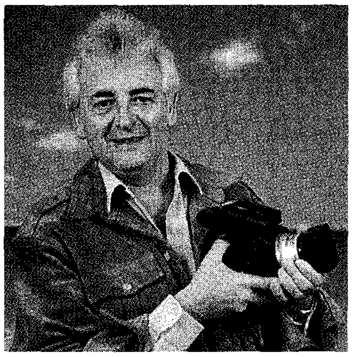
Any list of the twenty most important New Yorkers is a fantasy, of course. But the exercise can have its value—helping define the contours of power in the city, the vivid talent that gives New York its taut vibrancy, and the problems that shadow the lives of all its citizens.

You'll find some celebrated names and faces on the pages of this issue, if not every New Yorker who ever won an election, made a billion, created beauty, helped the suffering, or turned up in a gossip column. But you'll also meet people like Sue Perdieu, Daisy Tsui, and "Reality," a crack dealer, who, perhaps more than the Pooh-Bahs, make New York what it is today.

To profile our Top Twenty, *New York* called on some of the city's leading novelists, critics, and journalists. The resulting pieces are as diverse as their subjects. Some of the profiles are celebratory; others have a sharp edge. From A (for Woody Allen and Brooke Astor) to W (for Police Commissioner Benjamin Ward), they embody *our* fantasy—and the reality—of late-eighties New York.


HARRY BENSON

The issue's remarkable portrait gallery is the work of one man: Harry Benson, the indomitable master photographer who pursued his often reluctant quarry with the zeal and craftiness of a New Yorker stalking a cab in a rainy rush hour.

EDWARD KOSNER
Editor and Publisher

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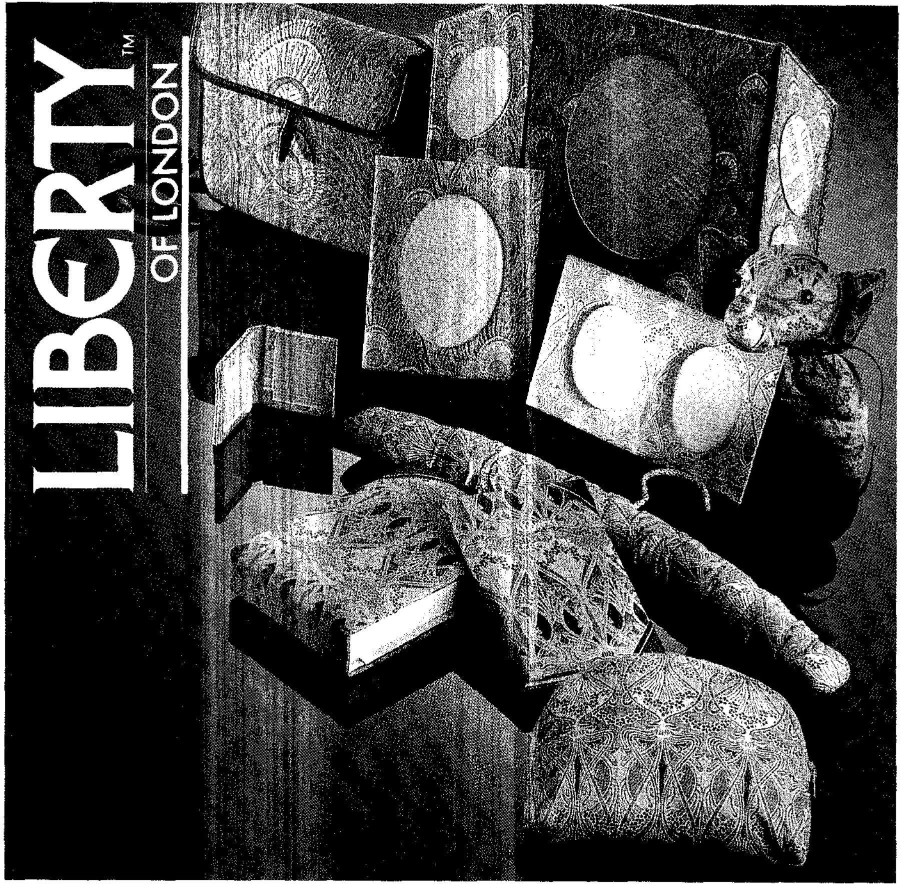

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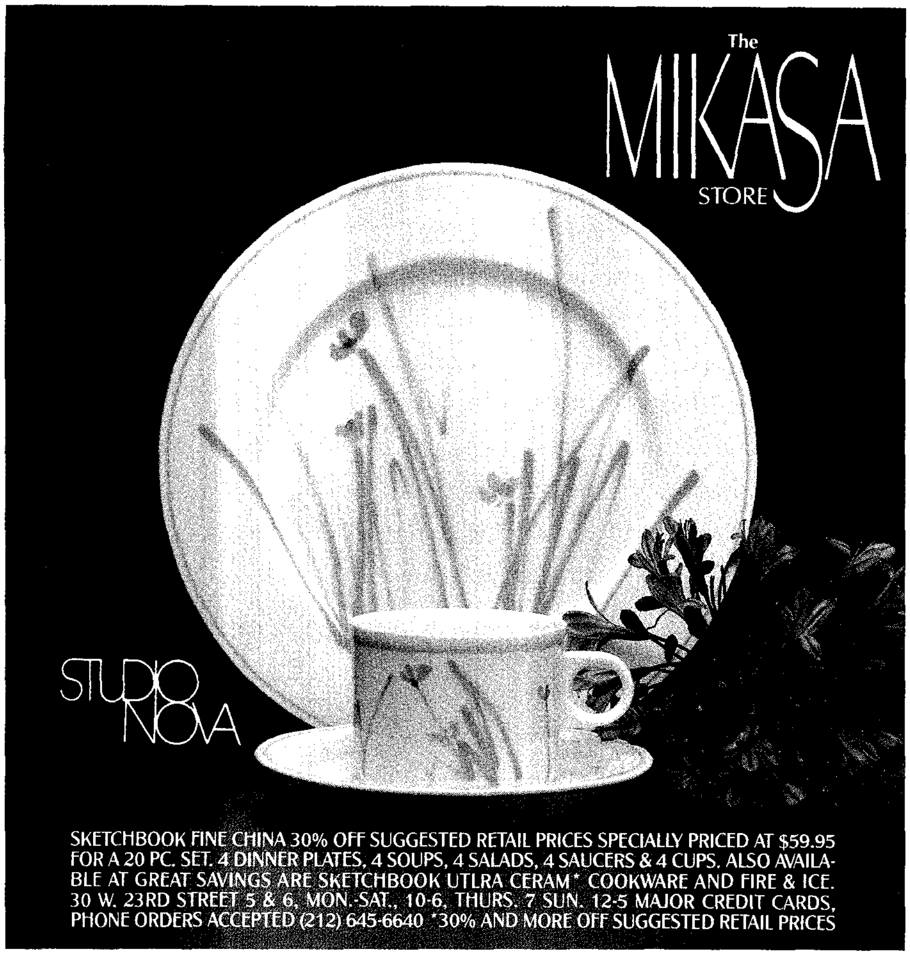

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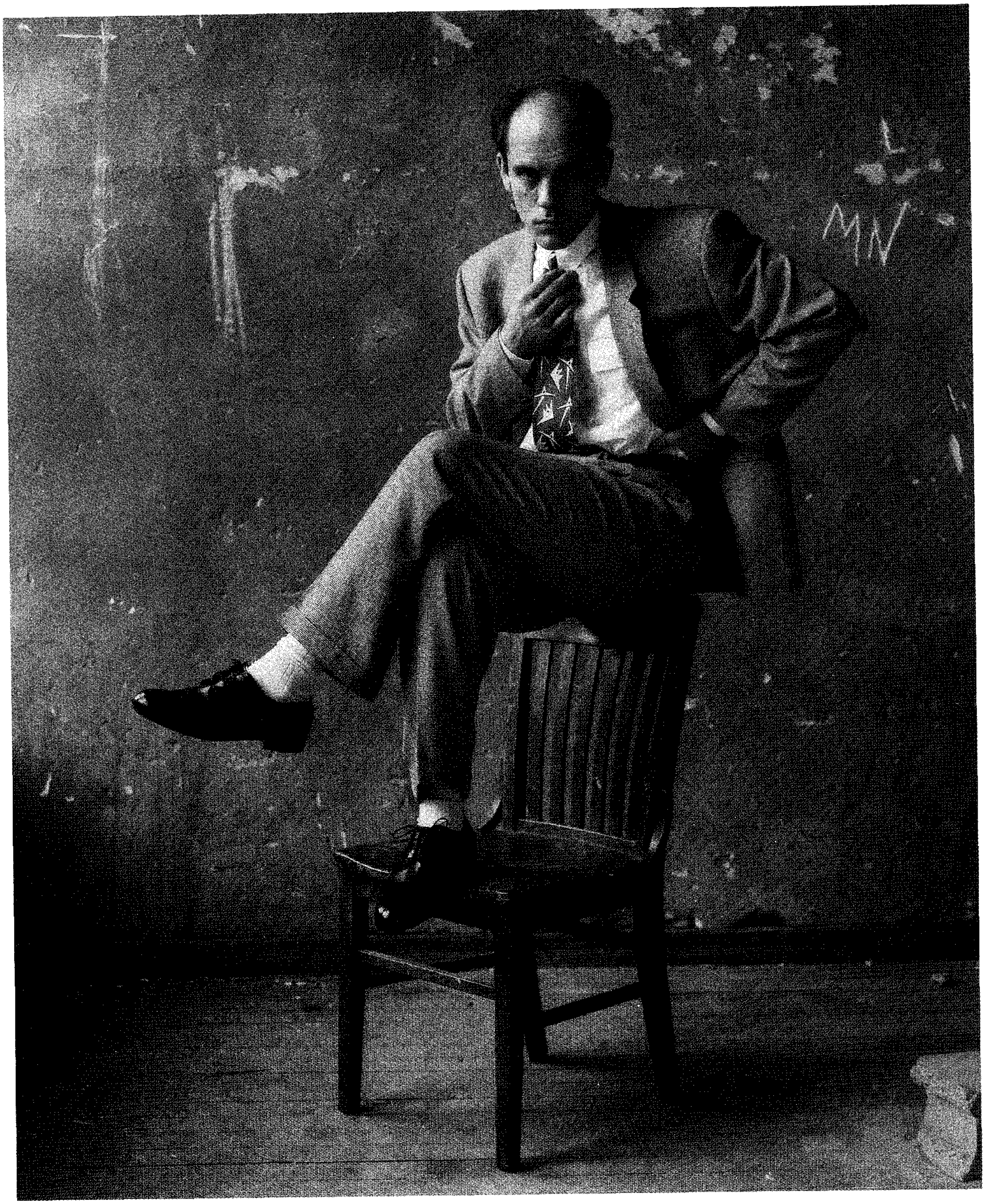

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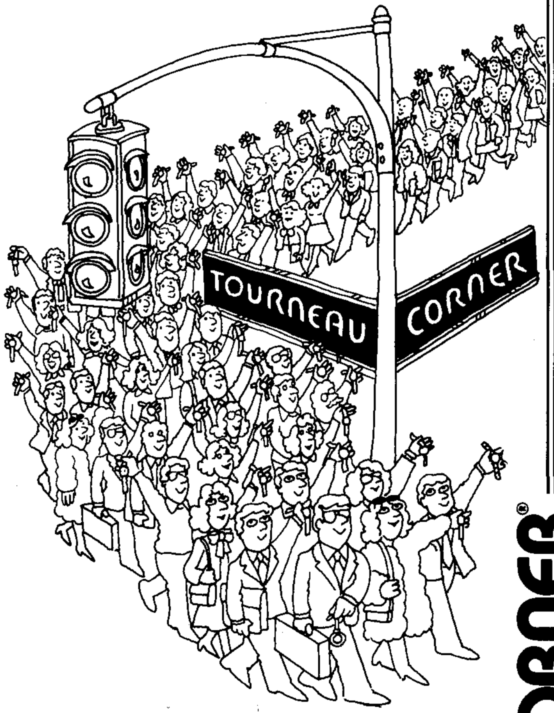

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LETTERS

The Time Machine

"OUR TIMES" [APRIL 4] CERTAINLY stirred up memories, both positive and negative, and Pete Hamill's recollections of two decades were well condensed into a few pages. In some instances, I wish that the journalist in him had prevailed over the storyteller. To give John Lindsay "permanent credit for the comparative racial peace" is to ignore the frequent outbreaks of lawlessness and disorder during the summers of 1968 and 1969. Hamill perpetuates a similar myth when he writes that "the municipal surrender to criminals and arsonists was never negotiated."

On more than one occasion, the Lindsay administration called in the media to lay down guidelines on the coverage of public events. In some newsrooms, the word "riot" was virtually banned in favor of the Lindsay euphemism "street disorder." Hamill also calls Hugh Carey "our most peculiar governor," who "could have become one of the most popular politicians." On the preceding page, Hamill writes that "well-meaning liberals campaigned against mental institutions." Why not link these things? Wasn't it Hugh Carey who opened the doors of the mental hospitals, forcing out terrified patients, many of whom ended up living on the streets?

Nostalgia is wonderful, but a chronicle of recent history should stick to the facts. Lindsay's "Fun City" was also gun city. The "fiscal crisis" was a monumental default that the city's politicians conned the media—and the public—into calling an "extended payout."

Elmer P. Payne
Carle Place, N.Y.

CONGRATULATIONS ON YOUR TWENTIETH, and thanks for a delightful, kaleidoscopic look at the past.

William Fregosi
Roslindale, Mass.

IN '68, AFTER THIRTEEN MONTHS IN 'NAM, I was discharged from the Marine Corps. I immediately fell in with the times, tripping through the end of the sixties at the Fillmore and dancing through the seven-

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

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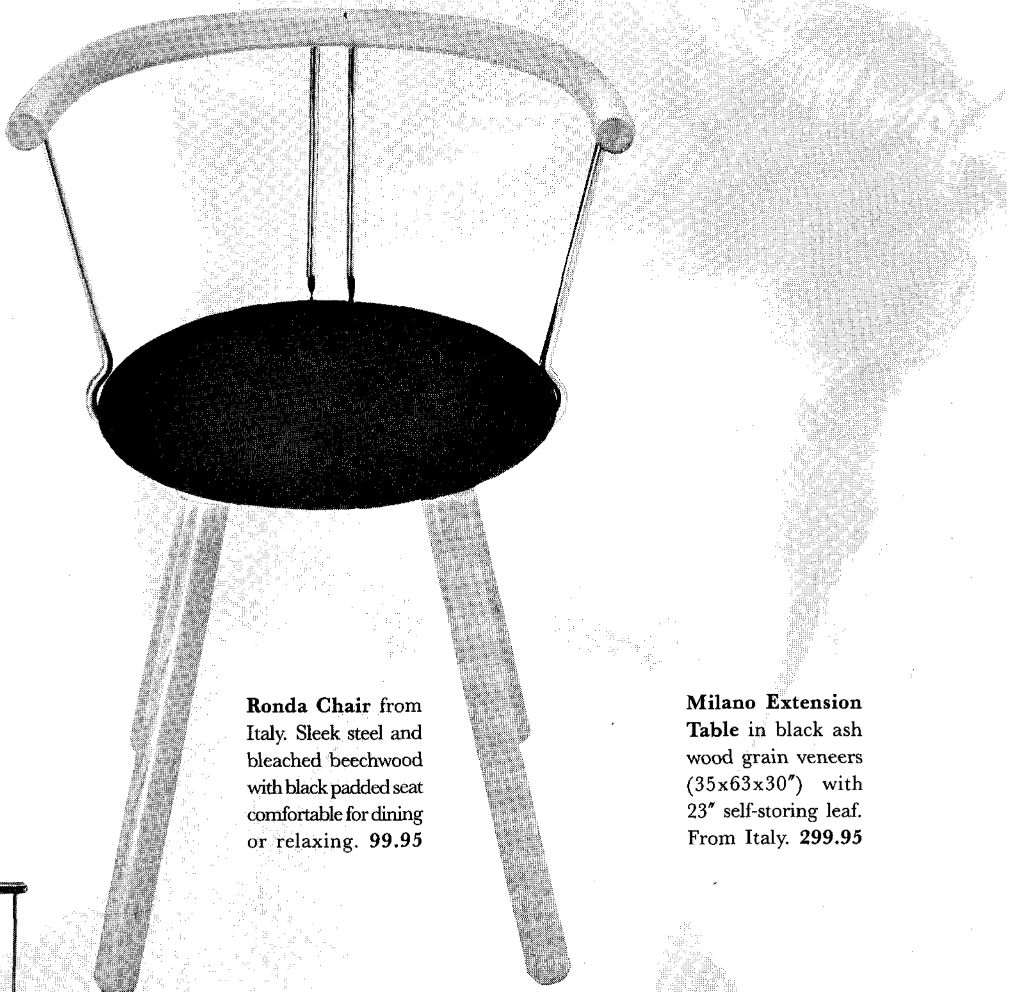

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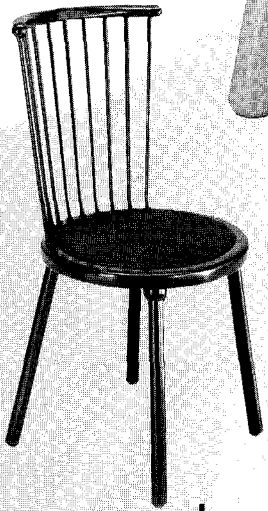

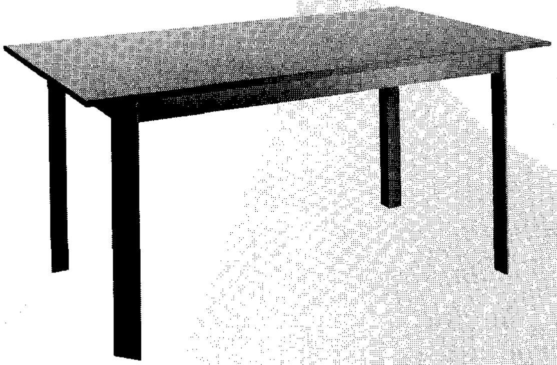

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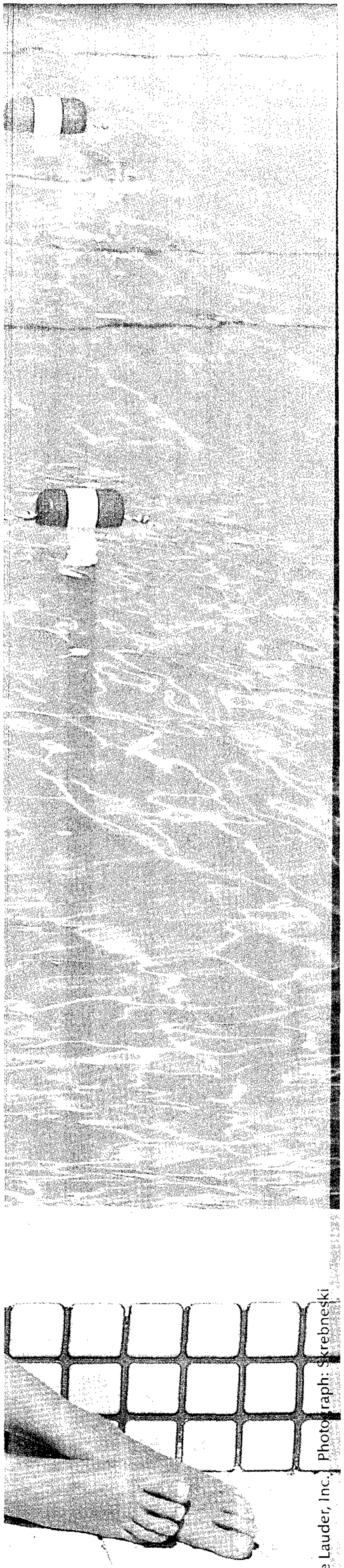

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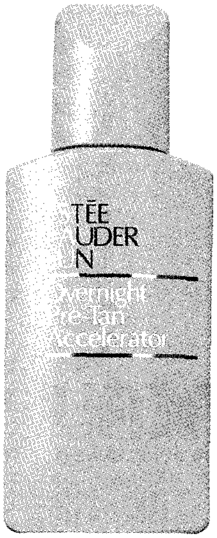
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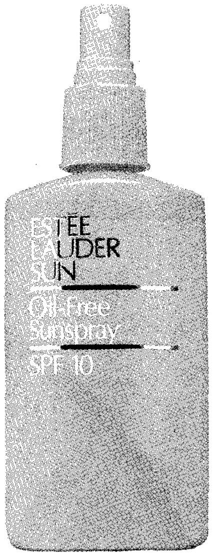
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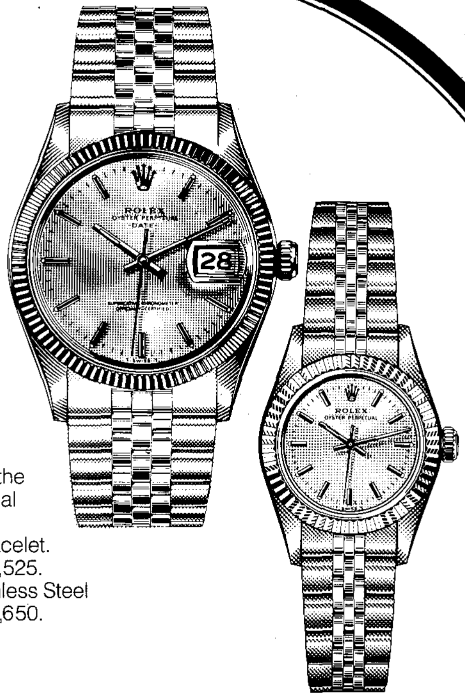

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ties at the Loft, Xenon, et al. I got married for the first time in 1981 and became a "dink" (double income, no kids). In retrospect, it seems amazing that we all made it through.

I can't imagine what it will be like to read your fiftieth-anniversary retrospective.

Sal Latina
Brooklyn

THE CAPTION IN YOUR APRIL 4 ISSUE under the photo of the terrorist bombing on February 28, 1982, was incomplete. Not only were the stock exchanges and the headquarters of Merrill Lynch and Chase Manhattan bombed, but my artwork, which the guard is holding up in the picture, was also destroyed.

Mimi Smith
Manhattan

YOUR TWENTIETH-ANNIVERSARY ISSUE was truly great—a memento of the seventeen years I lived in the city.

Roger Dickens
Lynchburg, Va.

Jackson Furor

CONGRATULATIONS TO JOE KLEIN, THE only reporter so far with the guts and perspicacity to see through the Jackson hysteria ["The National Interest: Jesse Jackson for *President?*," April 11]. The rest of the press is busy enjoying the circus while eating the cotton candy dished out by Jackson. I marched to Washington with Martin Luther King Jr. in 1963, and I care passionately about civil rights. Now I am being asked to vote for Jackson, the only racist in the race. And I'm being told by great brains like Otis Pike that if I don't vote for Jackson, it's because he's black. No—I won't vote for him because he's a bigot.

Charlotte F. Safir
Manhattan

IT WAS GRATIFYING TO READ "JESSE JACKSON for *President?*" Throughout this campaign, neither the other candidates nor the American people have taken Jackson to task for his lack of the qualifications and experience that are required of a serious candidate for president. I recognize the democratic advances brought about by Jackson's candidacy, but as Joe Klein points out, no one has publicly scrutinized his policies. If Jackson could withstand such scrutiny, which I doubt, then he could be considered a bona fide candidate.

Marilyn Rodkin
Brooklyn

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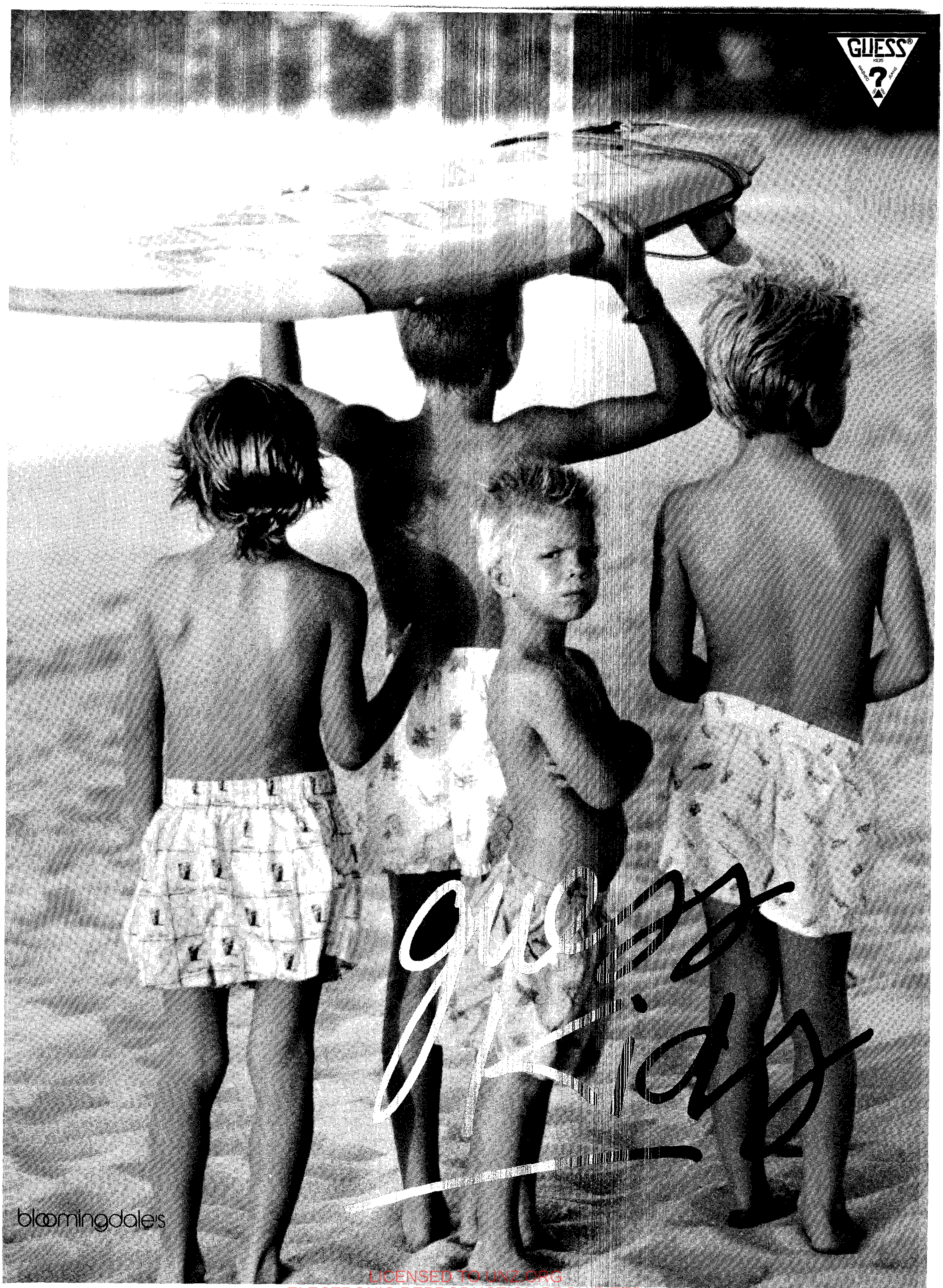
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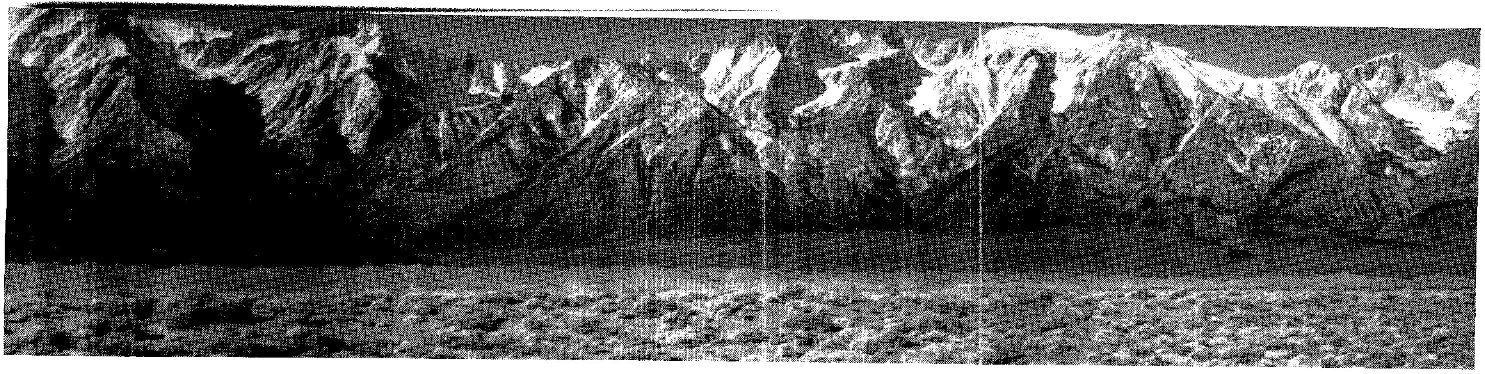

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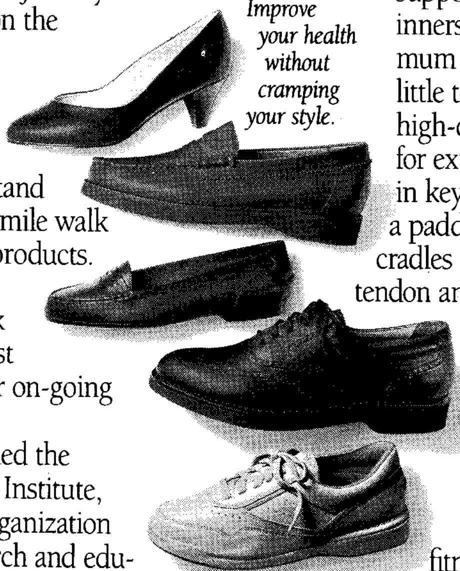
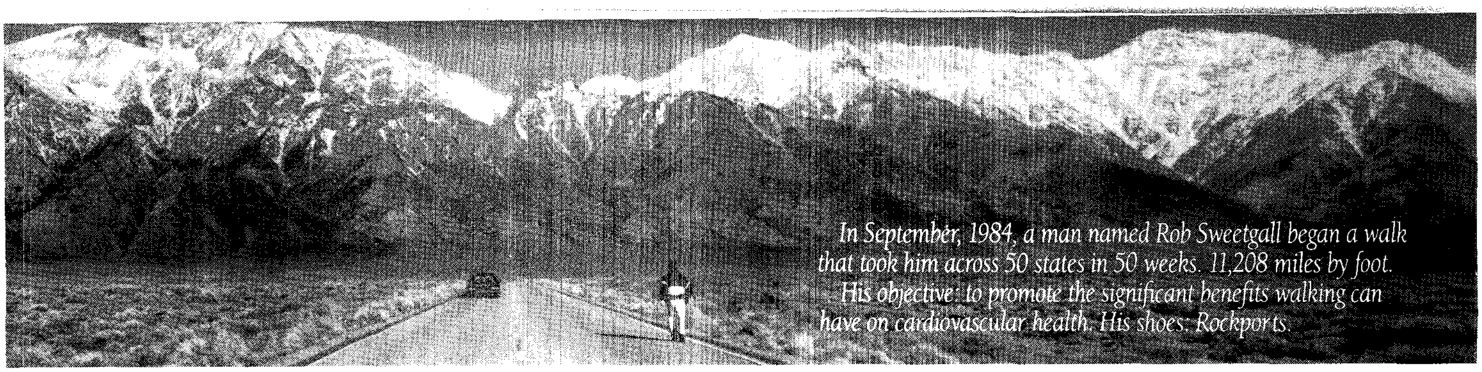
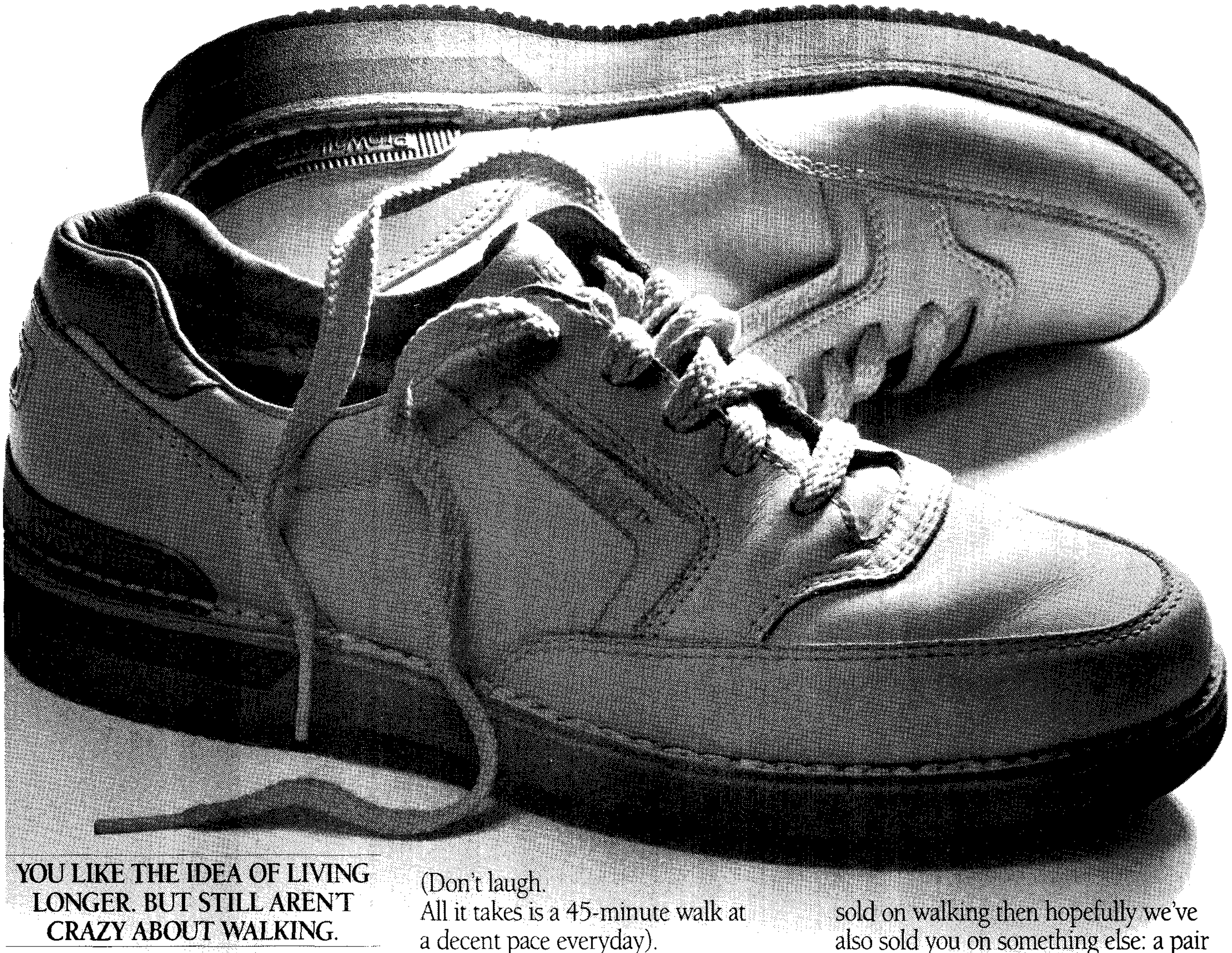
Like Mercedes, Rockports come in n different models. Every one built with our exclusive Walk Support System,™ unique combination of design, materia and technology that has helped make Rockport the first shoe ever awarded the Seal of Acceptance by the American Podiatric Medical Association.



Improve your health without cramping your style.



In September, 1984, a man named Rob Sweetgall began a walk that took him across 50 states in 50 weeks. 11,208 miles by foot. His objective: to promote the significant benefits walking can have on cardiovascular health. His shoes: Rockports.



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(Don't laugh. All it takes is a 45-minute walk at a decent pace everyday).

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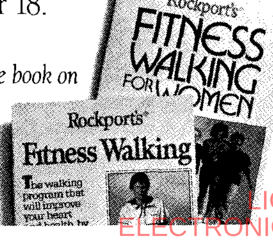
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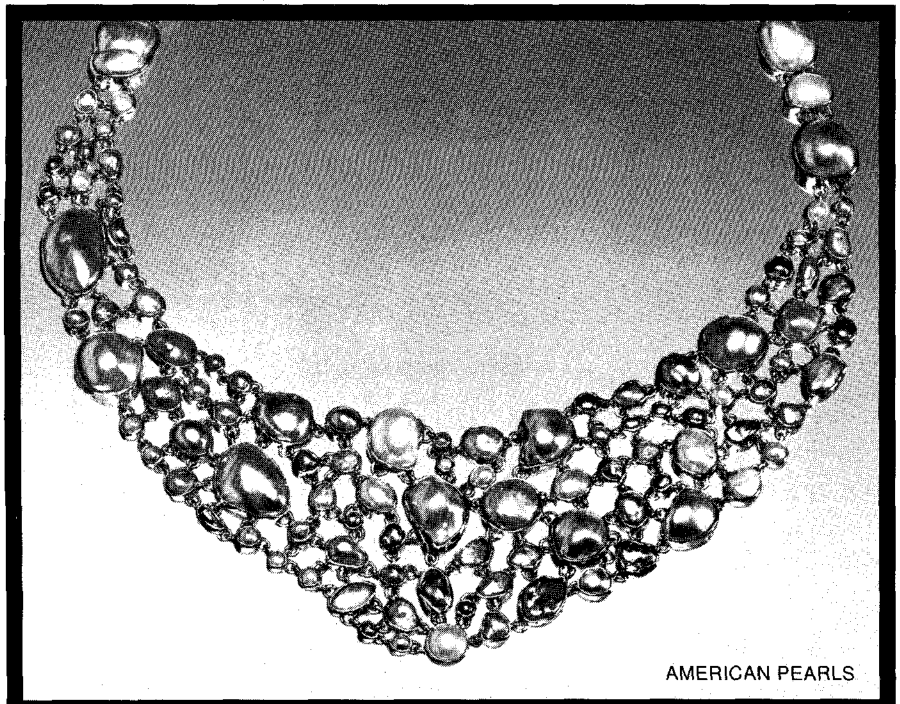
Rockport has literally written the book on walking. In fact, 3 books, 4 video tapes, and 7 abstracts that were accepted by the American College of Sports Medicine.



Necklace. 22K set with abalone pearls from Baja, California and fresh water pearls from the Mississippi and Tennessee Rivers. By Luna Felix.

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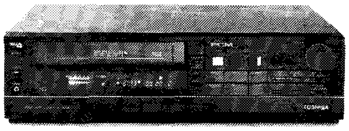

In Touch with Tomorrow
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immediately labeled unfit to be president? Why is Jesse Jackson, who lied about his presence at the shooting of Martin Luther King Jr., cannot account for Operation PUSH funds, and is friends with Farrakhan and Arafat, considered a "credible" candidate? If he were white, he would not "have the nomination wrapped up." If he were white, he would not be in the race.

Karen W. Schardt
Pound Ridge, N.Y.

"DEALING WITH JESSE" ["THE NATIONAL Interest," by Joe Klein, March 21] was one of the most blatantly racist articles I have read. First of all, why should we "deal with Jesse" differently than we do with any other presidential candidate? Second, if Jimmy Carter, a peanut farmer, and Ronald Reagan, an actor, can be president, why not Jesse Jackson, a minister and philanthropist?

The quote describing Jackson as "still *street*" couldn't be further from the truth. Jackson grew up in South Carolina and never hung out on the streets. Even as a youngster, he was hardworking and churchgoing.

I'm not saying that Jackson is perfect, but I *am* saying that *New York* Magazine desperately needs to examine its views on black Americans.

Felicia Stallings
Brooklyn

Where There's Smoke

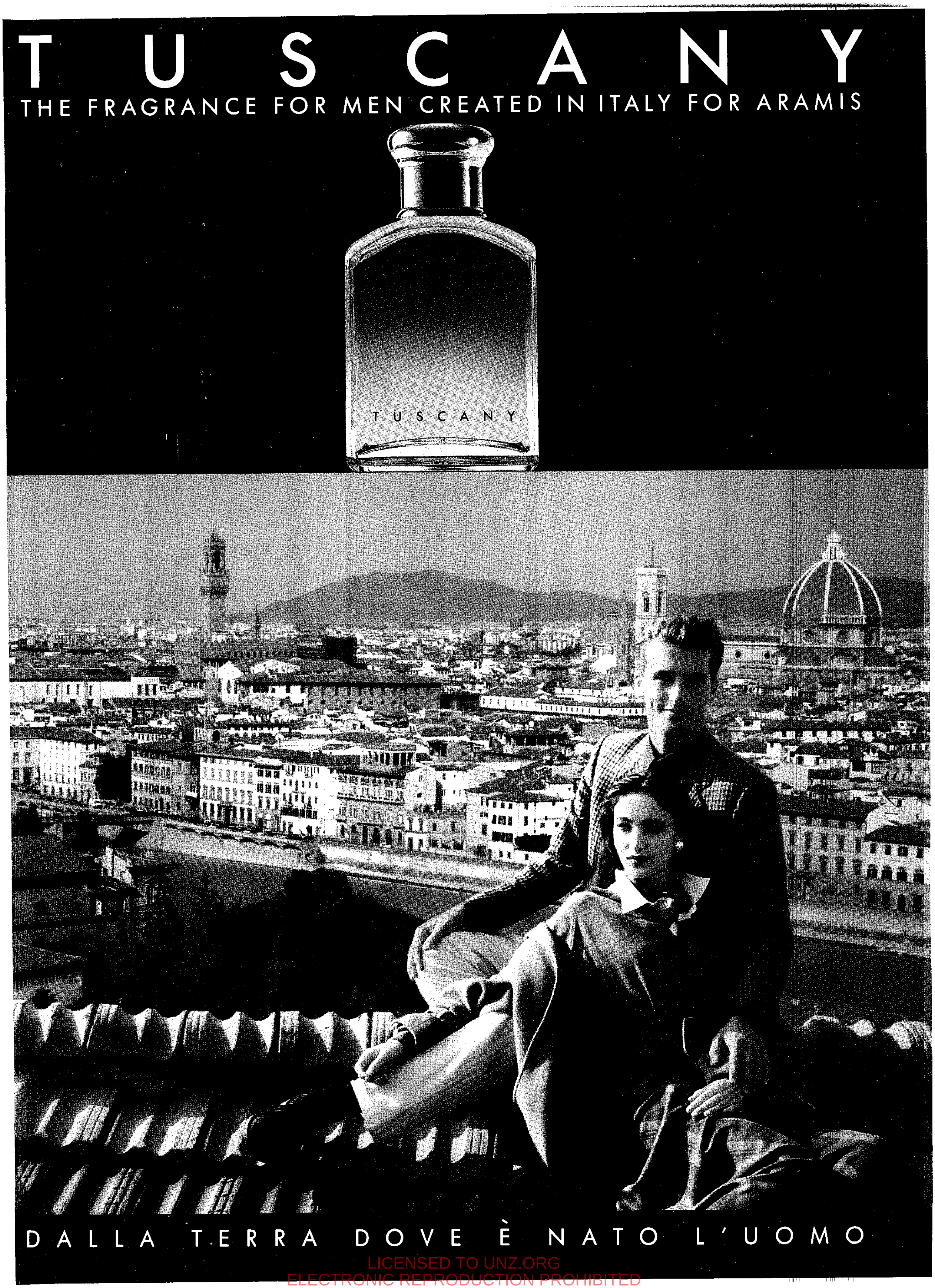
LE CIRQUE'S SIRIO MACCIONI IS "SMOKING mad" over the new anti-smoking laws ["Intelligencer: Sirio's Smoking Mad," by Peg Tyre and Jeannette Walls, April 11] because if people can't sit "where they're used to sitting, they get very upset. My restaurant can't function with a law like this." Mr. Maccioni, has it ever occurred to you that maybe your seating policies are antiquated, childish, and annoying, and that your preferential-treatment policy is now backfiring? Maybe those of us who could never get a comfortable table will now be able to.

Ian Alterman
Manhattan

The Uninvited

I WANT TO CLARIFY A MISLEADING STATEment made by former WNBC-TV news director Jerry Nachman in "The Sound Bites and the Fury" [by Edwin Diamond, March 28]. Regarding the Reverend Al Sharpton, Nachman is quoted as saying, "You decide to ignore him, and he produces a Cosby or the governor."

Mr. Nachman is obviously referring to the press conference at which Bill Cosby and I announced our posting of a $25,000 reward for information leading to the arrest and conviction of the person or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THE FRAGRANCE FOR MEN CREATED IN ITALY FOR ARAMIS
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persons responsible for abducting and sexually assaulting Tawana Brawley. Mr. Cosby and I made the decision to post the reward and hold the press conference independently of Reverend Sharpton. Contrary to Mr. Nachman's belief, Sharpton did not "produce" us. And while he did attend the press conference, he was not invited by either Mr. Cosby or me.

Ed Lewis
Publisher and chief executive
Essence
Manhattan

Don't Mention It

JOHN TAYLOR'S SUGGESTION THAT TOM Wolfe's Arthur Ruskin character may be "based on" Alfred Taubman is both ludicrous and offensive ["The Book on Tom Wolfe," March 21]. Now that Wolfe himself has put this rumor to rest, we would appreciate your never mentioning it again.

Christopher J. Tennyson
Vice-president of corporate affairs
The Taubman Company, Inc.
Bloomfield Hills, Mich.

Follow the Leader

JEANIE KASINDORF'S PROFILE ON ANdrew Cuomo ["The Other Cuomo," March 21] was exceptional.

I had the opportunity to observe Kasindorf as, night after night, she relentlessly followed young Cuomo on his mission to provide housing for Westchester's homeless. This prompts me to tell you of my admiration for both *New York* Magazine and for the governor's son and heir.

Instead of squandering his free time on upscale charities, this young man—a Park Avenue lawyer at that—is really trying to make a difference to a vital, if unpopular, cause.

William O'Shaughnessy
President and CEO
WRTN & WVOX
New Rochelle, N.Y.

Changing the Status Quo

NICHOLAS PILEGGI SHOULD ENJOY THE sleep of the just: His article on the Pikul case ["The Strange Case of Joseph Pikul," March 14] may help to protect generations of children. Not only was the piece catalytic in terms of New York legislation but it triggered the Section of Family Law of the American Bar Association to consider developing a model code provision that would deal with the issue of temporary custody of children when one or both parents have been charged with a violent crime.

A law like this may be the most enduring result of a nightmarish situation.

Raoul Lionel Felder, P.C.
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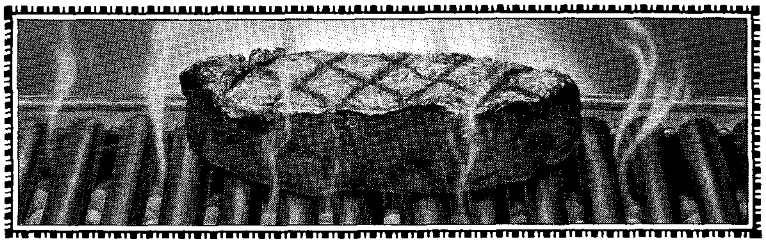
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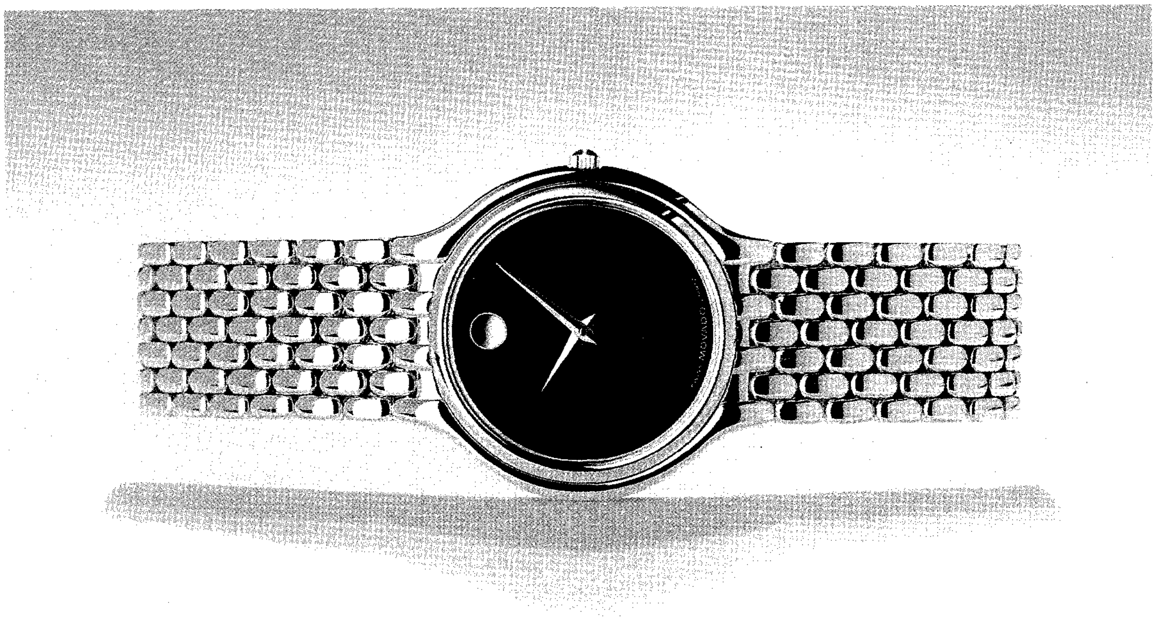

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MACY'S

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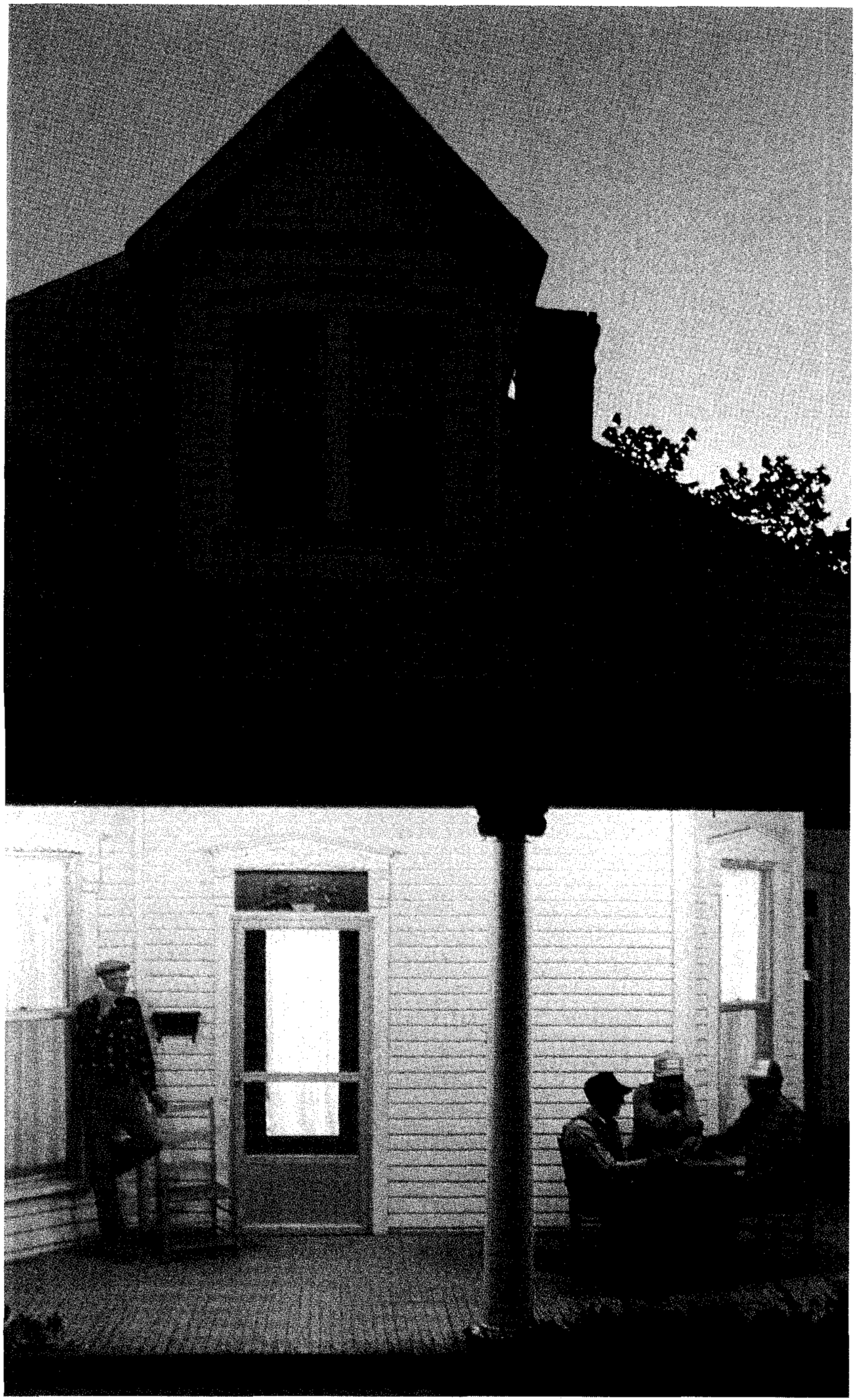

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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

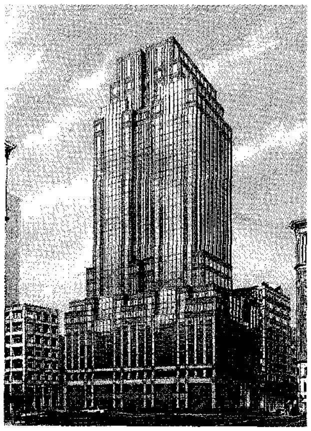
TOWER POWER...*MANHATTAN, INC.* STINK...TALKING HEADS...GERRY'S BRIEF

L&T GETTING A BIG NEIGHBOR

Lord & Taylor is getting a new neighbor. Two discount stores on Fifth Avenue between 37th and 38th Streets—Job Lot Pushcart and a clothing shop in the former W. & J. Sloane building—will be torn down within the next six months and replaced by a 30-story office-and-retail complex. Construction will begin later this year and is scheduled to be completed by 1990.

The 600,000-square-foot granite-and-glass tower will be one of the largest built in Manhattan during the next several years, says Daniel Lilie, a spokesman for Hammerson Property, the British-based company that is developing the site. David Beer, the architect of the Barclays bank headquarters in lower Manhattan, is designing the tower.

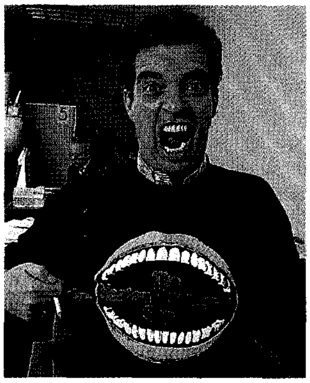
"We're looking for a revitalization of the area of Fifth Avenue below 42nd Street," says Lilie. "We're hoping to attract retailers for the ground floor who are about the quality of The Limited."



HAMMERSON PROPERTY'S NEW TOWER

MORT AND NIKKI CHAT IT UP

Morton Downey Jr., the controversial WWOR talk-show host, is going national. *The Morton Downey Jr. Show* will be syndicated to stations across the country in early June, according to Bill Boggs, the former host of *Midday,* who is producing the program. "We'll keep a similar format," says Boggs. "But if we address local issues, we'll approach them with a national scope." . . . Party promoter Nikki Haskell is about to take another shot at television. Haskell, who filed for bankruptcy in 1984 with $349,000 in debts when her cable-TV show was taken off the air, says taping of *Entertaining Royally* will begin in July. Like *The Nikki Haskell Show,* which ran for four years, the new half-hour program will feature parties and celebrity interviews, as well as short performances by entertainers. "This time, I'll *give* parties rather than visit them," says Haskell. "And this *won't* be a cable show."



MORTON DOWNEY JR.

KOCH AIDE RESUMING POST AT *POST*?

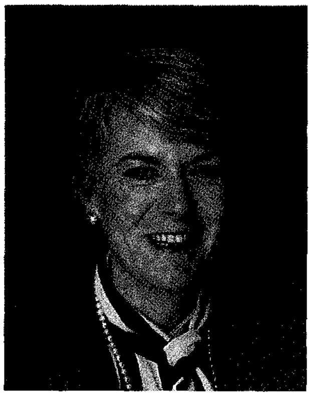
George Arzt, Mayor Koch's press secretary, is being courted by executives at the New York *Post,* who are trying to persuade him to rejoin the paper. Arzt, an eighteen-year *Post* veteran, was the paper's City Hall-bureau chief before becoming one of Koch's top aides sixteen months ago. A source says that *Post* executives are also talking to several "very prominent" writers and editors, including Pete Hamill, about joining the staff.

Arzt would say only, "I have no plans to leave the mayor's office at this time." Hamill denied that he had been contacted by the *Post.*

FERRARO PENNING CASE STUDY

Geraldine Ferraro is writing a book about the tension between the press and defendants. Ferraro, whose son, John Zaccaro, was convicted two weeks ago of selling cocaine, has blamed the verdict on her prominence.

Your Rights or Mine?: The Press, the Public, and the Right to Know will deal with Ferraro's experiences since the 1984 presidential campaign, says her lawyer, Robert Barnett, but will focus on broader issues. Ferraro, who has been working on the book for more than a year, is shopping around a 30-page proposal to major publishers. John Greenya, who wrote *Blood Relations,* will be her collaborator.



GERALDINE FERRARO

FELKER: WHOSE MAGAZINE IS IT, ANYWAY?

Manhattan, inc. staffers are talking about editor Clay Felker's outburst when he learned that the issue that led to his predecessor's resignation had been submitted for a National Magazine Award. A source says that Felker accused staffers of "trying to undermine and embarrass" him after the magazine was nominated for an award.

The mix-up occurred when Felker told a staffer to select entries to the competition; he insists he never approved the final submissions, the source says. The issue that was nominated—"New York's Greediest Cases: A Roundup of Bad, Bad Boys"—led to a highly publicized clash last year between publisher Herbert Lipson and then-editor Jane Amsterdam.

When Felker later heard that the issue had been chosen as a finalist in the single-topic-issue category, says a source, "he said staffers were betraying him and the magazine by bringing up a troubled time."

Felker denied he was upset about the nomination.

Peg Tyre is on vacation.

Photographs: top, Louis Psihoyos; bottom, P.F. Bentley/Photoreporters.

The Bottom Line/John Crudele

BULLISH ON BUSH

IS THE MARKET GETTING COCKY?

THE POLLS STILL SHOW THE PRESIDENTial election up for grabs, but Wall Street is so sure George Bush will win that anything disrupting that expectation could send a shock through the financial markets.

That's the view these days of a panel of Wall Street experts, who say the stock, bond, and currency markets have been rising at least in part because traders think they have the vote figured: Bush will run away with the election and extend the economic policies of Ronald Reagan, which produced the greatest bull market in stock-market history.

The market's complacency about the election (even in the face of some polls showing that a Democratic ticket could run well against Bush) could make it vulnerable to a surprise. "At some point between now and November," predicts John Connolly, chief investment strategist at Dean Witter Reynolds, "we will have an election scare."

Last week, I brought four top Wall Street executives together to talk about the election. Along with Connolly, there were Allen Sinai, chief economist at the Boston Company, a subsidiary of American Express; Donald Straszheim, chief economist with Merrill Lynch Capital Markets; and Karen Vignare, a political economist with Shearson Lehman Hutton's Washington office. For Straszheim, Sinai, and Connolly, this was a repeat performance ("The Bottom Line," August 10, 1987).

The four agreed that the financial markets—in something of a departure—have been paying scant attention to the race this year. The election's "impact has been ever so modest to date," says Straszheim. "Unless we get a surprise, the election is going to come and go and is never going to be an event."

The explanation lies in Wall Street's belief that the vice-president is doing well. This view, in turn, has helped the steady, albeit undramatic, rise in the Dow Jones Industrial Average and contributed to the stabilization of the dollar over the past few months. "The conventional wisdom [on Wall Street] is that Bush will be the next president," says Sinai. Adds Vignare, "Bush's people aren't likely to propose something Wall Street hasn't heard about or suggested."

The primaries so far have apparently allayed Wall Street's latent concerns about the election. "There were three candidates who had disruptive market power," says Connolly. Two are now gone. Congressman Richard Gephardt, who had what Wall Street considered a bothersome protectionist view of trade relations, has dropped out of the race; Senator Paul Simon, whom Connolly calls an "old-fashioned" liberal with social programs that worried the financial markets, has stopped campaigning. "That has helped the tone of the market in recent weeks," Connolly says.

The third problem candidate for the markets is Jesse Jackson. But Wall Street considers his chances of being elected so remote that there is little concern about him.

Still, Sinai says that a sustained surge by a Democratic candidate—whether it's Jackson, Michael Dukakis, Albert Gore, or some as-yet-unannounced entry—would roil the financial markets. In particular, the experts say, the markets are nervous about Dukakis, the Massachusetts governor, who's thought to be inexperienced in Washington politics and international economics. Something as innocent as an unexpectedly strong showing by the Democrats in a midsummer poll could send the markets into a tailspin—Connolly thinks it could cost the Dow a quick 100 points.

The potential impact of Jackson is harder to predict. Even if he fails to win the Democratic presidential nomination, he might be strong enough going into the party's July convention to name the vice-presidential candidate or influence the party's platform on high-cost social issues. But it's not clear whether his influence would be seen as strengthening the Democratic ticket or hurting it. If, as many on Wall Street believe, Jackson's clout would hurt the ticket, the market could rally.

TRACKING THE MARKET'S MOOD: *(Clockwise from top left) Karen Vignare, Allen Sinai, Donald Straszheim, and John Connolly.*

Though there are potential pitfalls for Bush, the financial community thinks he's so strong that it would be hard for his candidacy to unravel. There has been talk about potential embarrassments in the Iran-*contra* scandal, for example, but the experts say that it would take a major revelation to untrack the vice-president.

The nation's economy could suddenly weaken, hurting Bush's candidacy. But business conditions have been strong in recent weeks, and there is little likelihood that the Reagan administration will take any action to jeopardize it now.

Finally, there's always the risk that the stock market will crash again. But most pros aren't terribly worried about this. And even if there was another crash, the experts contend most voters wouldn't take it out on Bush—unless the stock market pulled the economy down with it.

What about those old economic bugaboos, the trade deficit and the budget deficit, both linked now to the Reagan administration? The nation's trade imbalance has been improving so much lately that it's probably no longer an election issue, and the budget probably won't come back into the public consciousness until after November's festivities, the experts say.

DEFICIT DAZE

WHAT A DIFFERENCE A DAY MAKES. ROBert A. Brusca, chief economist at Nikko Securities, calculates that the extra day

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in February this leap year increased that month's federal trade-deficit figure by about a billion dollars. What's more, February started and ended on a Monday, creating *another* extra workday on which the United States could import goods. (The actual trade figure was due to be announced late last week.)

Brusca says the trade figures are the only significant economic statistics not "seasonally adjusted," and they don't take into account these calendar changes.

"We have 'outpayments' on our trade account every day," Brusca says, "and because there are more days in the month, the deficit was bigger." Brusca says the non-adjusted deficit figures are "a mistake," one that the government plans to correct in the next few months.

UNEARNED OPTIMISM

THE CORPORATE EARNINGS BEING REPORTED look good so far this year, but a number of Wall Street experts say this is simply an illusion—that "quality of profits" is way down and falling.

Quality profits come from actually selling a product or service and don't include earnings derived from fancy accounting. According to the government, corporations told shareholders that their profits jumped from $120.9 billion in the first quarter of 1986 to $144.2 billion in last year's fourth quarter.

But when accounting maneuvers—such as quicker depreciation of equipment—are factored out, the numbers look a lot different. Earnings actually fell substantially from the first quarter of 1986 ($189.9 billion) to the fourth quarter of 1987 ($171.6 billion).

Why the big difference? For one thing, corporations often count the value of unsold inventories toward the profits they report publicly. In addition, for years, companies have been purposely reducing the earnings they report (and hence their tax bills) by accelerating depreciation of equipment. Changes in the tax laws have limited that practice—so earnings appear to be higher.

Some experts who track earnings quality worry that the stock market has been moving higher in recent months because of the improved outlook for corporate profits. Charles Clough, chief investment strategist for Merrill Lynch & Company, thinks investors would do well to start paying attention only to quality earnings. "We think the stock market reacts to cash-flow earnings—quality earnings—rather than reported earnings," Clough says.

A FRIENDLY GAME OF CARDS

THERE'S PEACE IN THE GREETING-CARD business—or at least a truce.

Wall Street analysts say American

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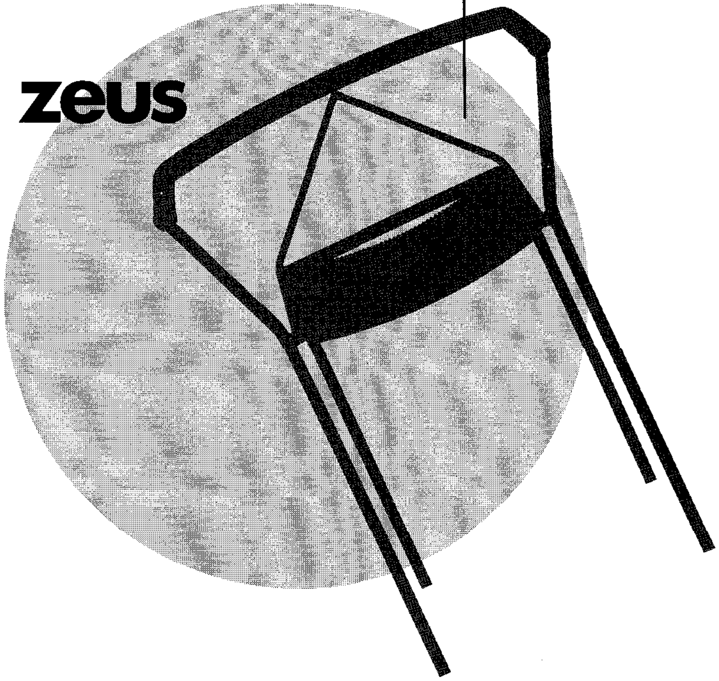

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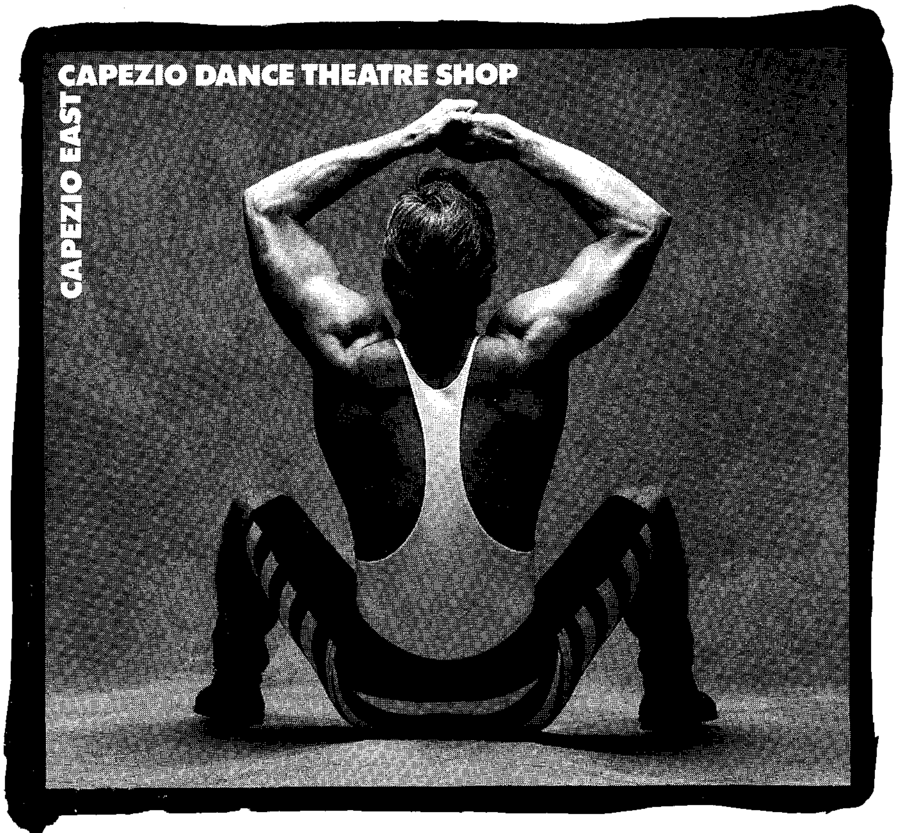

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THE RUNOFF

MGM/UA'S STOCK ROSE BEFORE THE COMPANY announced on April 6 that someone had expressed interest in buying it. Regulators are said to be studying the stock movement.... The hottest rumor on Wall Street last week concerned a "big merger" that was supposedly about to be announced. No companies were named, but the stock of Pfizer, Inc., the New York pharmaceutical firm, started climbing sharply on heavy volume.... Takeovers have slowed after a frantic pace early in the year. But a source with good behind-the-scenes knowledge of what's going on says more are on the way. "It doesn't seem to be abating," he says. "There are still more deals in the pipeline—but not the surge we had in early March.... Textile stocks were the best-performing group in the first quarter, gaining 48.3 percent, says the *Merrill Lynch Market Letter.* Computer stocks fared the worst, with an 11.2 percent decline.... Until recently, investors could get the latest on the pilots' effort to acquire United Airlines by calling a toll-free number. When the pilots stopped updating the recorded message, on April 4, some Wall Street pros took it as a signal that they were about to make their move. But sources say that the pilots' advisers were simply angry that the press—particularly *Aviation Week*—was using the information to speculate about the pilots' strategy.... An executive who loses his job is likely to take 3.2 months to find a new one. But the median salary for executives who've been rehired is $54,000, the highest level in the fifteen years in which Challenger, Gray & Christmas, Inc., an outplacement-consulting firm, has been keeping track. ▬

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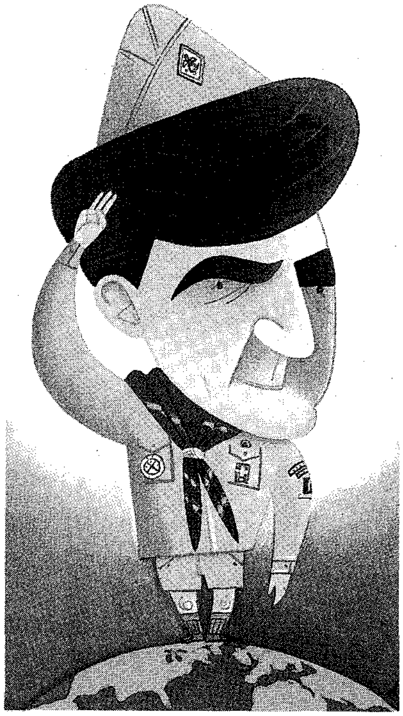


THE CANDIDATE: *Naïveté or high-mindedness?*

DUKAKIS'S FOREIGN POLICY

IN A FLEETING MOMENT, BARELY NOticed and hard to describe, Michael Dukakis revealed something of himself last week. It came as he was being examined by an array of daunting Semites, the presidents of major Jewish organizations (or so they were advertised)—a well-behaved but quietly ravening horde, anxious for raw meat on the subject of Israel.

Dukakis was intent on giving it his best shot ("You'll see real passion today," said an aide), but he is not a raw-meat kind of guy, and the audience hungered for emotional satisfaction. "Governor," he was asked after his speech had landed with the distant plop of a pebble in a deep well, "how do you feel about a Palestinian state?"

In such circumstances, acceptable responses might have ranged from a simple "Feh!" to the hortatory "Never!" to the confrontational "There already is one: It's called Jordan."

But say this for Dukakis: There are certain acts he will not perform in public. Indeed, he gave no satisfaction at all, coolly insisting it was up to the aggrieved parties (Israel, Jordan, Egypt, and stray Palestinians) to make that decision; he then buttressed his comments with a lengthy, deadly description of the process by which the decision should be made. In the course of this, Dukakis seemed to experience a rare (for him) jolt of political insight: He saw it wasn't flying.

The audience was, if not quite dismayed, clearly not overwhelmed. He was losing them. Desperate, he began to drift toward the Vale of Pander. He almost went so far as to tell them an impolitic (but very reassuring) truth, which was: Why worry? It's quite unlikely that the Israelis—or the Jordanians, for that matter—would ever allow an armed, independent Palestinian state. He began the sentence, even used the word "unlikely," but then stopped in his tracks. "Let me put it this way," he said, backpedaling from even this mild indulgence. "It's up to the parties themselves."

And he went on, finding shelter—as he invariably does—in the rickety structures of international law. This time, his unwillingness to play to the crowd was a curious act of courage: He refused to pander *by telling a convenient truth* because it ran counter to his belief in the integrity of the diplomatic process. "He did not convey a depth of familiarity with the problem," said one Jewish leader. In other words, we have a real Boy Scout on our hands here.

Still, it was bracing to watch him tiptoe to the edge of his principles and then pull back—and instructive too. He paid the price for it the very next day when Albert Gore greasily drew the distinction in debate: "You've expressed more enthusiasm for a Palestinian state than I would."

Although that was a particularly repulsive example of it, Gore has demonstrated throughout this campaign that there is hay to be made from the governor's unwillingness to bend from his pinched, moralistic, and naive-sounding foreign policy. Dukakis has often seemed a visitor from another time, perhaps a straggler from some SANE picket line in the early sixties (you can see Dukakis circling the White House in a short-sleeved, button-down shirt, Bermuda shorts, dark socks, and wing tips).

This year, he has pledged his troth to the United Nations—which he seems to believe might be able to solve the Persian Gulf war, if only it got the proper support from the superpowers. He has professed faith in obscure documents like the Rio Treaty and sclerotic bodies like the Organization of American States—which, he argued on *Meet the Press,* had superseded the Monroe Doctrine. No doubt, if the question arose (and thank God it hasn't), he would go to the mat for the Law of the Sea Treaty. Dukakis, it often seems, has never read a document he didn't like.

Contrast this, if you will, with the worldview of the Panamanian statesman-entrepreneur Manuel Antonio Noriega, who recently told Lally Weymouth of the Washington *Post,* "Between countries you have no friendship, only convenience."

What would Dukakis *make* of Noriega? Of course, the governor is on the record in opposition to gun-running, dope-smuggling Panamanian dictators, but I wonder what Dukakis would make of Noriega as a *phenomenon.* How would he deal with him? "He'd be outraged," says a top Dukakis aide.

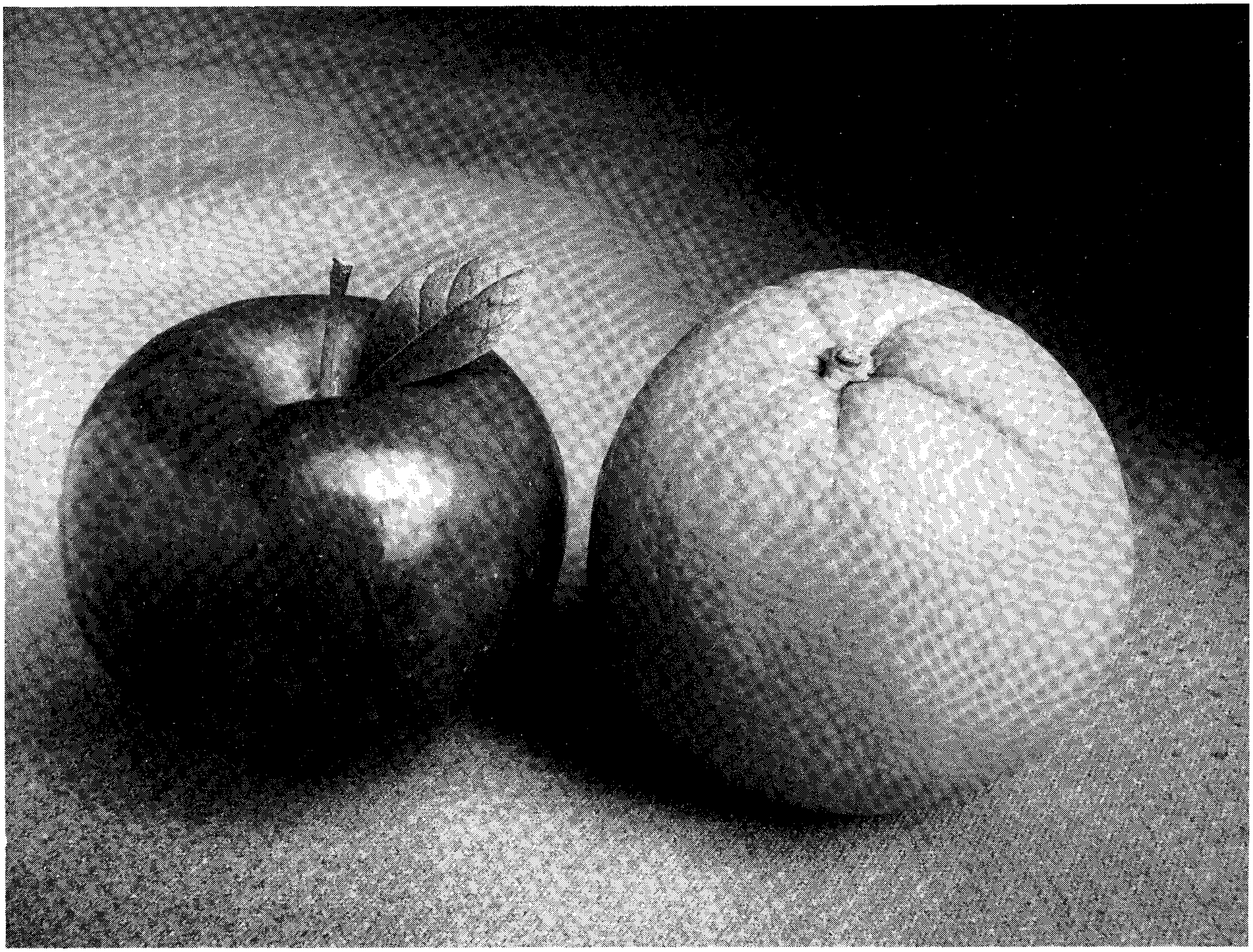
Right. And much too easy. The world is filled with Noriegas, though most aren't so putrescent. Some, as Jeane Kirkpatrick used to point out, are our "allies." A Dukakis foreign policy—guided by respect for the law and consultation with allies and international organizations—seems much too simple in a hopelessly sleazy world.

"I can just see Dukakis appealing to the Organization of American States to *help out* on Panama," says an intelligence-community source. "Do you remember what happened on the day after we finally took action against Noriega? The OAS met and couldn't decide whether to back us or not. It was paralyzed. And lately, the situation's gotten worse—many of those countries, our so-called allies, are making noises about Yankee Imperialism in Panama. They're siding with Noriega. What would Dukakis do about that?"

The governor's aides are understandably defensive when confronted with such skepticism. "It's going to take a while, maybe years, to rebuild trust in places like Latin America," says a top adviser. "The machinery—organizations like the OAS—is pretty rusty and isn't functioning properly yet."

But the Dukakis staff is not at all defensive when arguing that a dependence on "the rule of law" is the only reasonable antidote to the arrogance of the Reagan years. "Panama," says Arthur Schlesinger Jr., who sometimes discusses foreign policy with Dukakis, "is just another demonstration of the idiocy of El-

Illustration by Robert DeMichiell.



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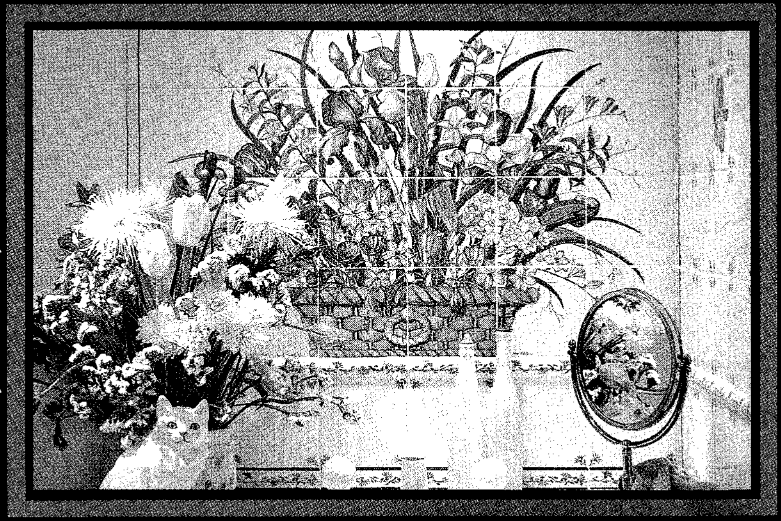

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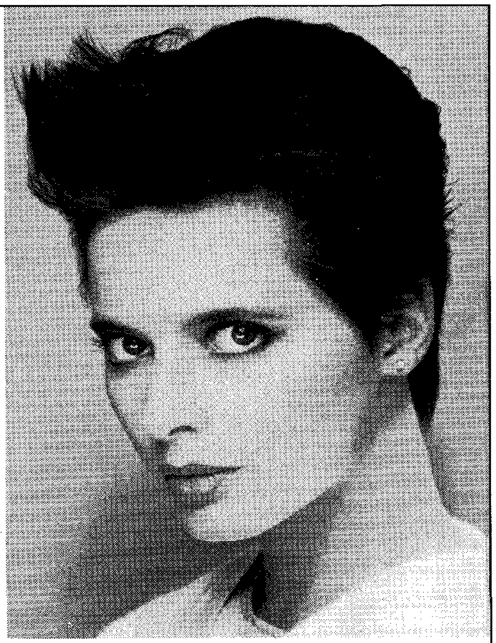

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liot Abrams's unilateral Rambo policy—taking action without thinking about the consequences. The lone-cowboy stuff just doesn't work anymore."

He has a point. Latin American experts express a certain wonderment at the administration's thrashing about in the isthmus. For one thing, no one is quite sure how the decision was reached to recognize the appropriately invisible Eric DelValle as the "legitimate" president of Panama, displacing General Noriega. "When I heard they'd done that," says one diplomat, "I assumed that everything was in place, that the Panamanian military was onboard, that Noriega would be under house arrest within 48 hours and the new government installed. I should have known better."

Indeed, the decision seems to have been made even without a full commitment from the Pentagon or the National Security Council. The result has been chaos; State and Defense have been at odds ever since. Noriega is said to have told aides who later defected that he believed Defense was "on my side" and that he'd received guarantees from United States government representatives that he could stay on until 1989. At the very least, the United States has been made to seem foolish—and the Panamanian people have suffered as a result.

"Could we have done any worse?" asks a Dukakis aide. "Before taking action against Noriega, we would have consulted neighbors like Colombia, Venezuela, and Costa Rica. To convince them to join us, we'd have to have *our* act together. It's a valuable form of discipline we'd have to impose upon ourselves."

This emphasis on preparation may seem a license to dither, but it is at the heart of most Dukakis foreign- and defense-policy thinking. I suspect that it's more a reflection of the candidate's essential caution than of his naïveté, and it should not be dismissed out of hand.

In fact, there is a school of defense analysts who believe the governor has actually broken new ground in military policy because of his manic fastidiousness. Like most Democrats, Dukakis opposes fancy hardware like the MX missile and Star Wars. "The argument is almost always about big, sexy systems," says Larry K. Smith, who is president of the nonpartisan Business Executives for National Security. "But Dukakis has actually done some serious thinking about conventional warfare—about basics like readiness, how you keep a Marine battalion supplied. If someone accuses him of being weak on defense because he opposes the fancy nuclear systems, he has a great response. In fact, he's taken the debate to the next level."

None of which makes much difference if you can't pull the trigger, though. The essential weakness of the Dukakis foreign policy is the assumption of rationali-

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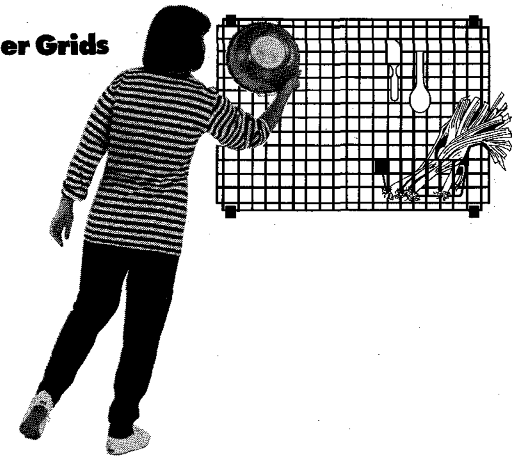

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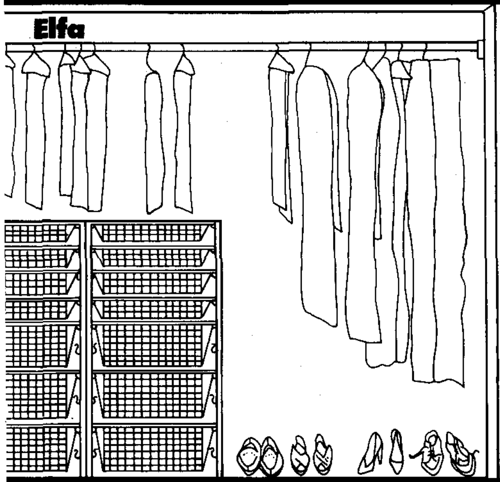

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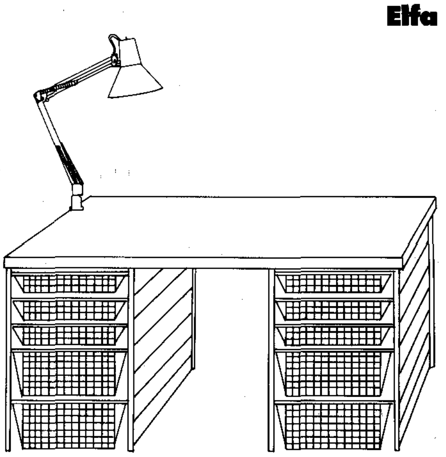

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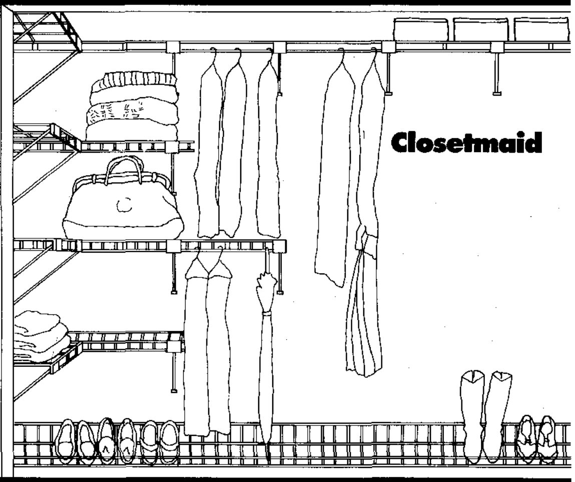

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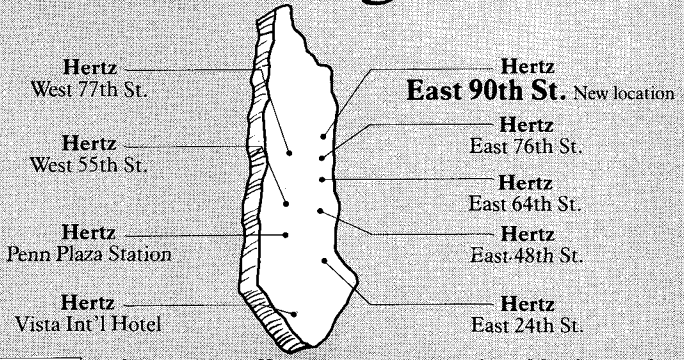

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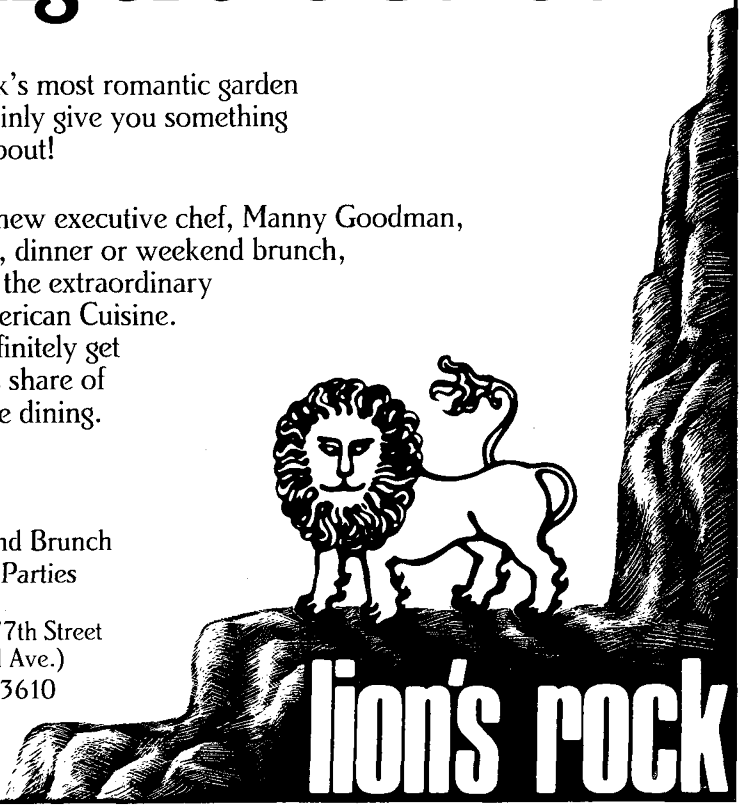

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ty; the world is just a larger version of Massachusetts, where labor, management, and government sit down and negotiate solutions to difficult problems. (Sandinistas are considered nationalists first and ideologues second; they can be bargained with.)

This is the flip side of the Reagan administration's policy, which is predicated on the assumption of warring ideologies—every country is a potential battleground in the mortal struggle between East and West. (Sandinistas are Soviet pawns who can't be trusted.)

In truth, neither has much to do with reality. In truth, the most successful foreign policy in recent years has been the one pursued by various free-lance arms dealers and drug combines like the Medellín cartel. It can be summarized in four words: Anyone can be bought (including Sandinistas).

"It's something I've been thinking about quite a lot," says Madeleine Albright of Georgetown University, an important Dukakis foreign-policy adviser. "The challenges we face are interdependence and chaos—increasingly, we're going to find ourselves *not* dealing with organized nation-states. We're going to have to concern ourselves with arms merchants, drug cartels, terrorists, and other independent operators. That is quite different from foreign policy as it's traditionally been conducted."

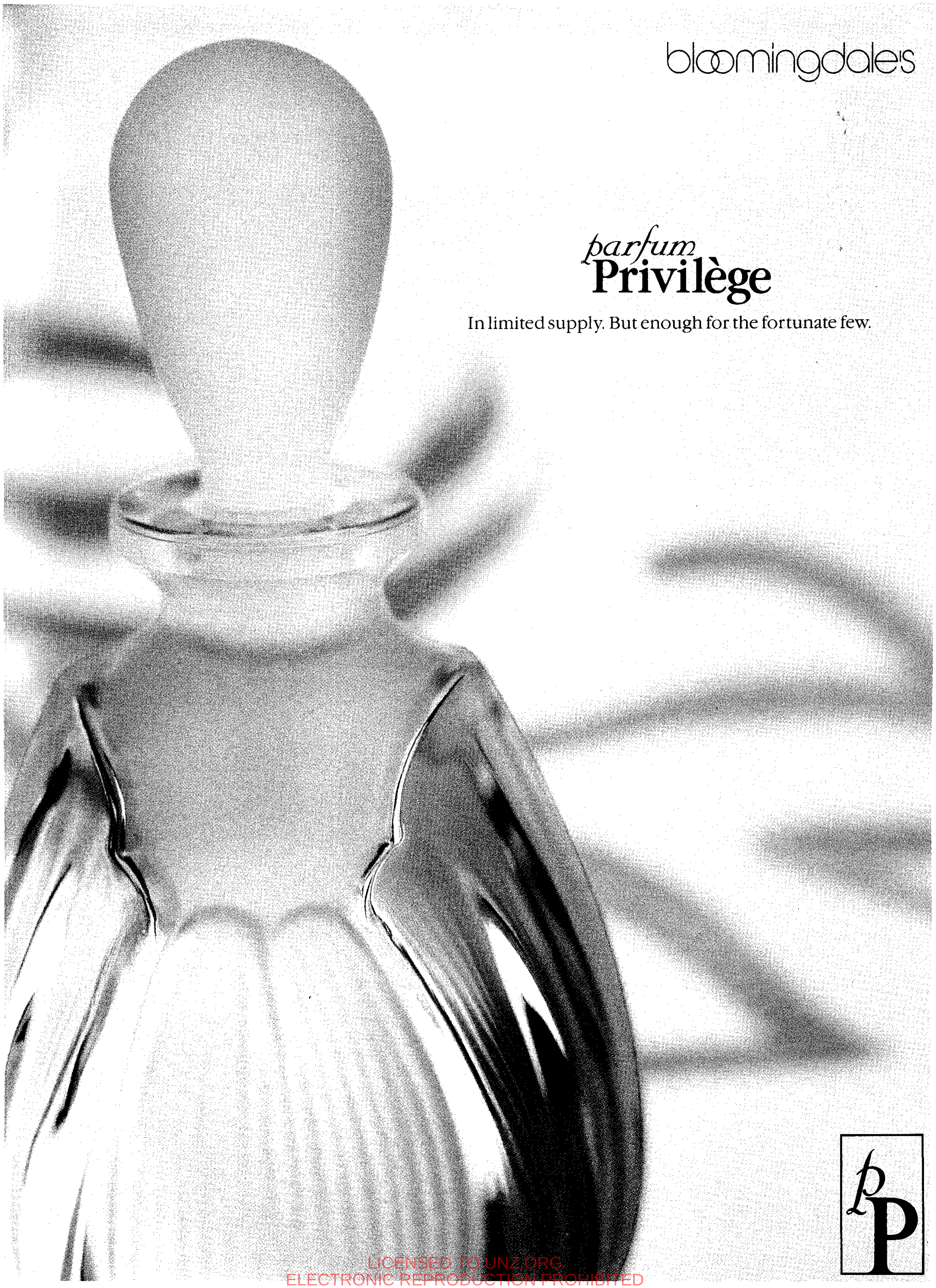
It's also a different world from the orderly conference table envisioned by Governor Dukakis.

"Perhaps, but he's fascinated by the challenge," says Albright. "He wants to talk about it all the time."

In which case the governor might do well to study the life and times of Manuel Antonio Noriega, who has been the Cesare Borgia of this diplomatic form. He was simultaneously employed by the CIA, the Medellín cartel, the Cubans, the Israelis (with whom he had a lucrative gun-running operation), and perhaps the Japanese. He blazed new trails in immorality — and what we've done in Panama may well turn out to be a significant issue in the fall campaign.

No doubt, the Puritan soul of Michael Dukakis will cry out, How could we have been involved in such business? A more apt question may be, If we are going to buy such people, should they be allowed to moonlight?

If Dukakis wins the nomination, it will be fun to watch him debate all this with George Bush, who was director of the CIA when Noriega was on the payroll—and of the vice-president's task force on drugs when Noriega was working for the cartel. It will be great fun to watch both men struggle to explain how they will formulate a foreign policy that reflects "American values and ideals" in a world gone wild in the pursuit of the freest of enterprises. ■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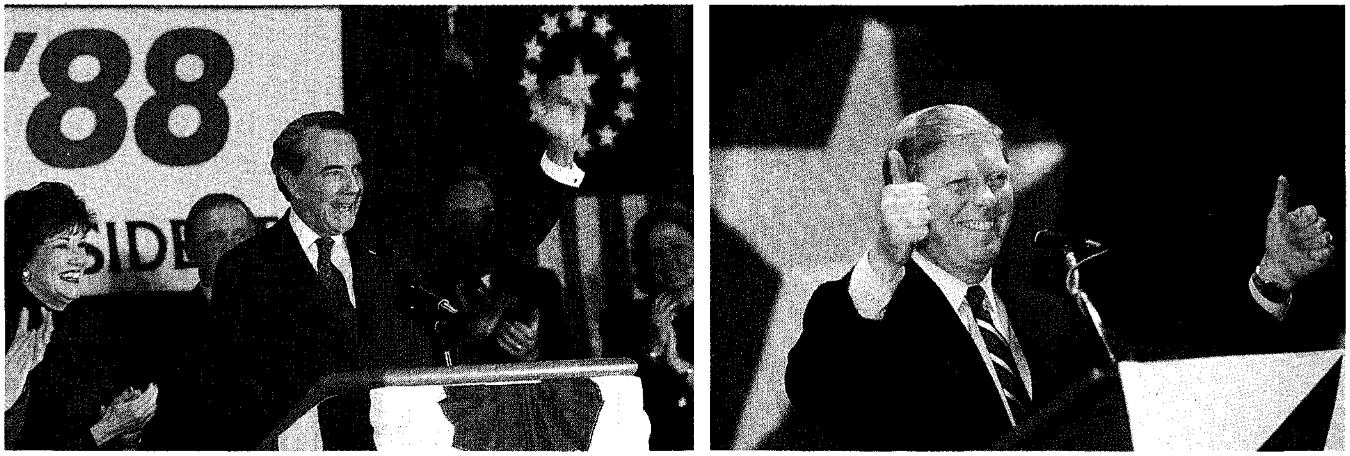
SURGELESS: *Forecasts of a Dole surge in New Hampshire, a Gephardt surge in Michigan, were off-base—like many campaign reports this year.*

THE CAMPAIGN: FOOLED AGAIN

FOR A TIME, "SURGE" WAS A POPULAR word in the journalism of campaign '88. It was short enough to fit into headlines, and it implied that something actually measurable was happening. DOLE SUPPORT SURGES IN NEW HAMPSHIRE, the Washington *Post* told its readers on February 11. Five days later, the New York *Times* reported: BUSH IN STRUGGLE WITH SURGING DOLE IN NEW HAMPSHIRE. As late as March 25, the syndicated columnists Evans and Novak were writing about Richard Gephardt's "late surge" in Michigan. Three days afterward, the surgeless Gephardt was out of the race, beating Dole back to Congress by a day.

It's been that kind of year for campaign journalism—a performance less than expected, as press cliché would put it. The Iowa caucuses, the nation's first, were declared "crucial" for the nomination and were covered by no fewer than 2,500 people carrying press credentials. Iowa's first- and second-place Republican and Democratic finishers later failed in races in the rest of the nation. Similarly, the "threat" of the Reverend Pat Robertson—Evans and Novak again—melted away in the South as quickly as the spring snow. "The Robertson 'army' we all thought existed turned out to be battalion size," says David Broder, the Washington *Post* reporter who is acknowledged by his peers as the wise man of the campaign press corps. As a perverse rule of thumb, the moment journalists elevated a candidate to Mount Rushmore proved to be the moment his campaign began its descent. Following the Michigan caucuses, CBS News's Bruce Morton compared Jesse Jackson with Robert Kennedy in 1968, and announced, "This week, Jackson is king." The next Tuesday, Jackson lost to Dukakis in Wisconsin by 19 percentage points.

In 1988, news organizations have made greater use than ever of public-opinion-sampling techniques—from daily tracking polls of small segments of likely voters (200 to 300 people) to exit polls conducted as real voters finish casting real votes. But in the New Hampshire primary, Gallup stopped polling on the Sunday before the Tuesday balloting and told its clients that Dole was well ahead of Bush—repeating a classic mistake of the sixties that pollsters had vowed never to forget. Three other New Hampshire polls said the Republican race was too close to call. (Bush beat Dole handily, 37.6 percent to 28.4 percent.)

Even the hallowed ideas the political journalists carry, like their lap-top word processors, from one campaign stop to another, regularly self-destructed. Reporters in search of "momentum" and "bounce"—the success of one week carried over into the next primary or caucus state—found neither Big Mo nor Little Mo, only No Mo. "There was an Iowa 'bounce,' all right," Jonathan Alter observed in *Newsweek*. "Like a bowling ball." In fact, a number of specialists have begun to believe that the 1988 presidential campaign simply doesn't exist. In its place has been a series of discrete Wednesday-to-Monday events that—certainly on the Democratic side—bear little relationship to one another.

Other campaign wisdom also suffered this year. Regular organizational strength was rated very low as a factor—the parties were said to be over. But Bush turned away the Dole "surge" most decisively in those states, like Illinois, where he was backed by governors and their party machinery. Paid TV spots were supposed to be important; Jackson finished at or near the top in 30-odd contests without spending any real money on TV ads; he's done that only in the past week in New York. Then is 1988 the year of the sharply honed message? Try telling that to anyone who has daydreamed through a Bush or Dukakis homily.

Not everyone was consistently wrong. In his *NBC Nightly News* commentary on the eve of the Iowa caucuses, John Chancellor told his viewers to "take all the hoopla with a grain of salt." (Chancellor was broadcasting from Des Moines, adding to the hoopla.) In New Hampshire, Broder warned his desk about overplaying the polls showing the Dole surge. Broder spent the Sunday evening before the primary with a group of New Hampshire Republicans, watching these Reagan loyalists as they watched Bush debate Dole, and he picked up their sense of reassurance about "good old George" —their choice to head, in effect, the third Reagan administration.

But there were plenty of mistakes. What exactly did go wrong with the campaign journalism? Why were so many so wrong so much of the time?

Some of the answers are related to the 1988 nominating system. In past years, the process was manageable; voting results in each state could be assessed and campaign themes connected in some orderly, progressive way. This year, with more than 30 primaries, there has been too much for reporters to cover. In 1960, only West Virginia and Wisconsin mattered for John Kennedy. As recently as 1968, there were just eleven state con-

Photographs: left, P.F. Bentley/Photoreporters; right, Jean-Louis Atlan/Sygma.

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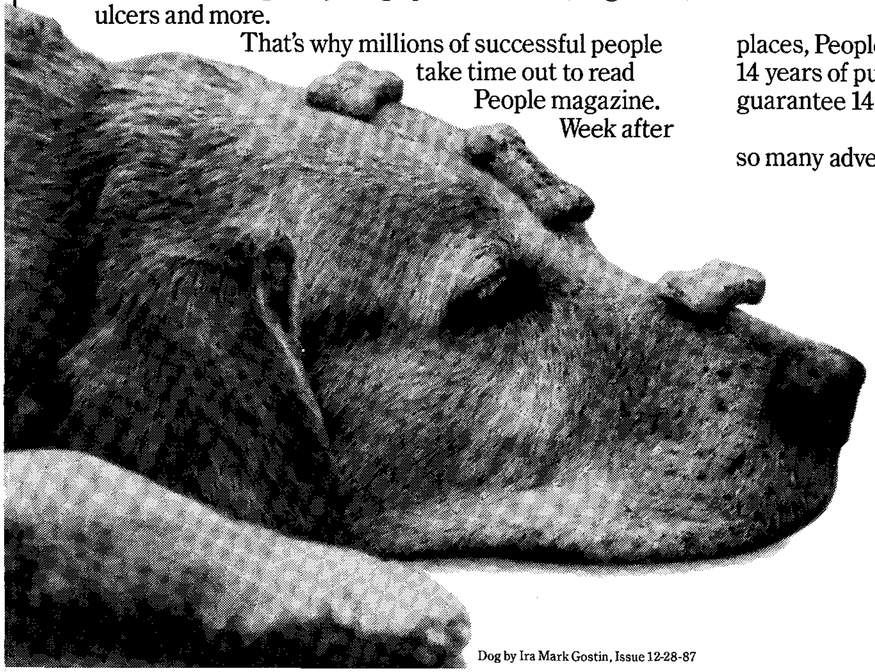
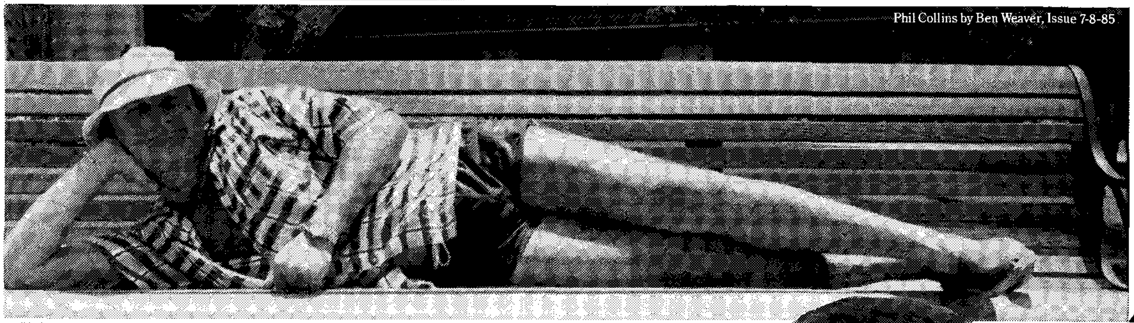
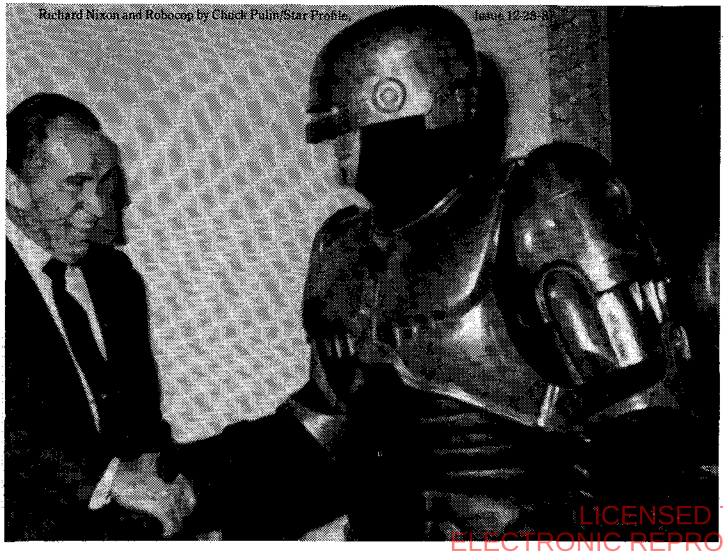


Dog by Ira Mark Gostin, Issue 12-28-87



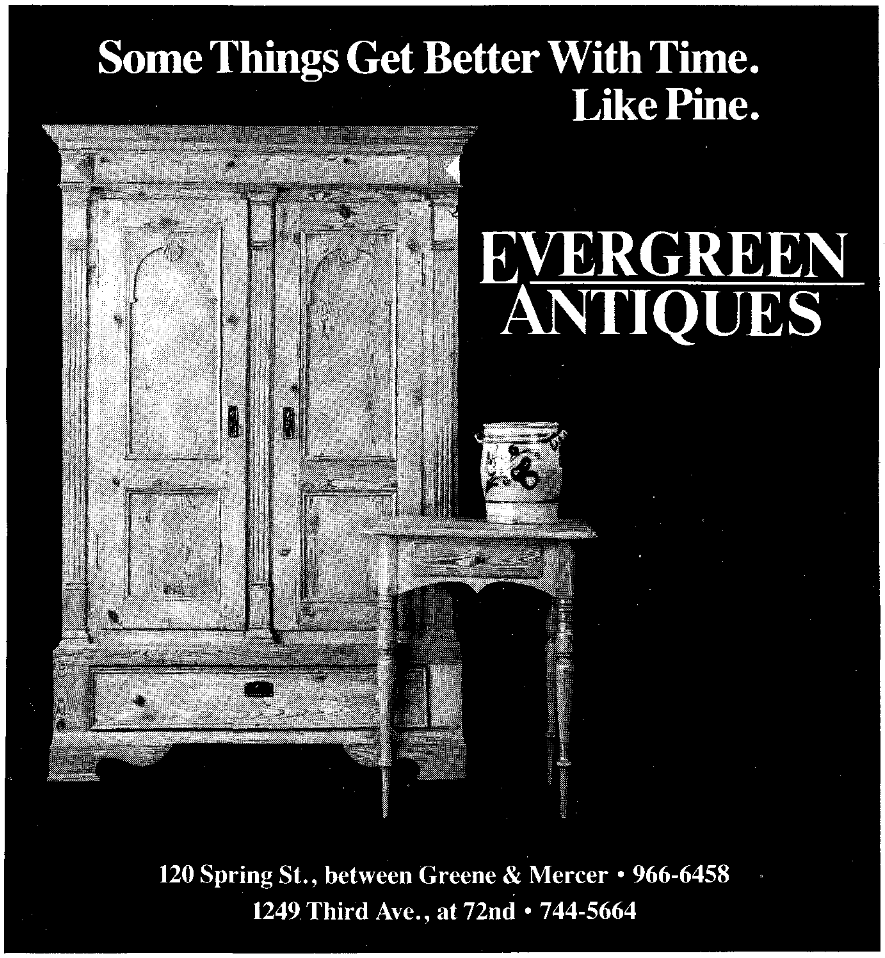
Phil Collins by Ben Weaver, Issue 7-8-85

Church Lady
(Dana Carvey) by Isaiah Wyner, Issue 12-28-87



Richard Nixon and Robocop by Chuck Pulin/Star Profile, Issue 12-28-87

Jack Nicholson/Anjelica Huston by Harry Benson, Issue 7-8-85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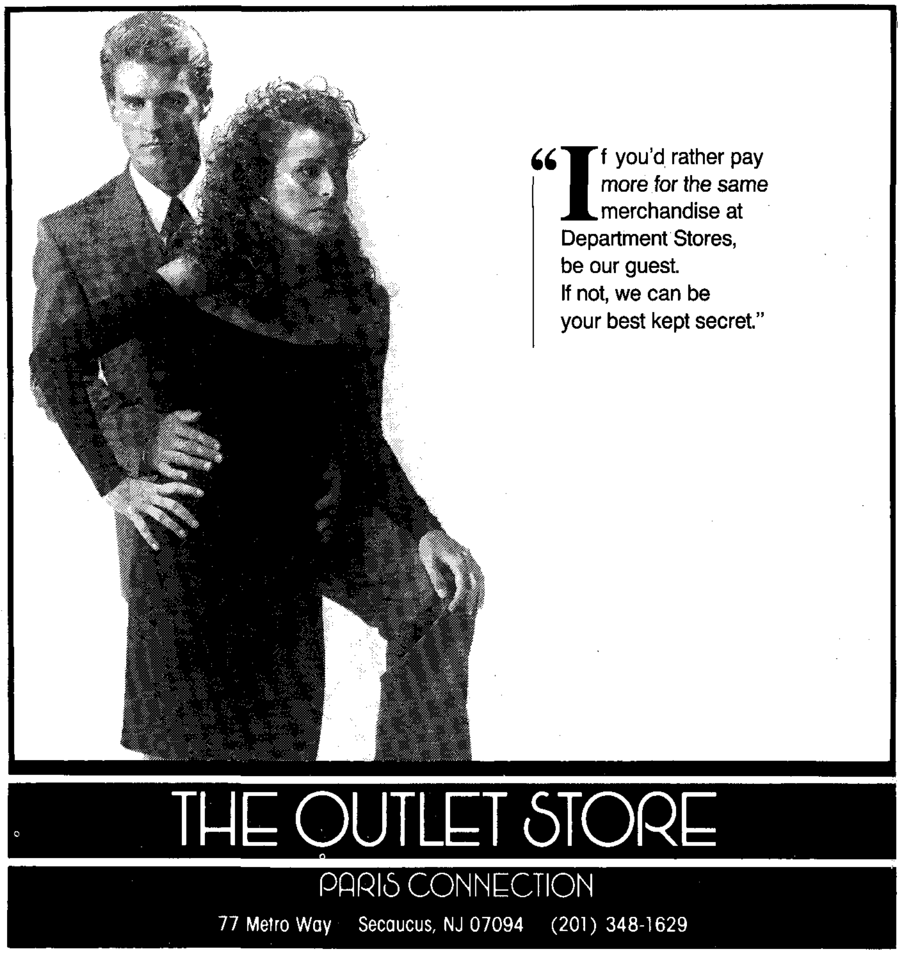
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tests. To complicate the process still more, the rules have been changing from election to election. The Super Tuesday primaries, for example, forced the candidates to try for votes in twenty states in the three weeks after New Hampshire. "We couldn't handle Super Tuesday," says John Chancellor, "but heck, the candidates couldn't either."

From the point of view of the press, there were too many candidates running to give each real in-depth coverage. Dole, Simon, Gephardt, and Gore all got their fifteen minutes' fame. The populist theme played for a while; Bush, in the cab of an eighteen-wheeler, rode as "one of us" for a short stretch. "We were like the *Daily Racing Form,* handicapping the field," says Chancellor, who nevertheless maintains, "As the field narrowed, the handicapping got better—we're examining Jackson now."

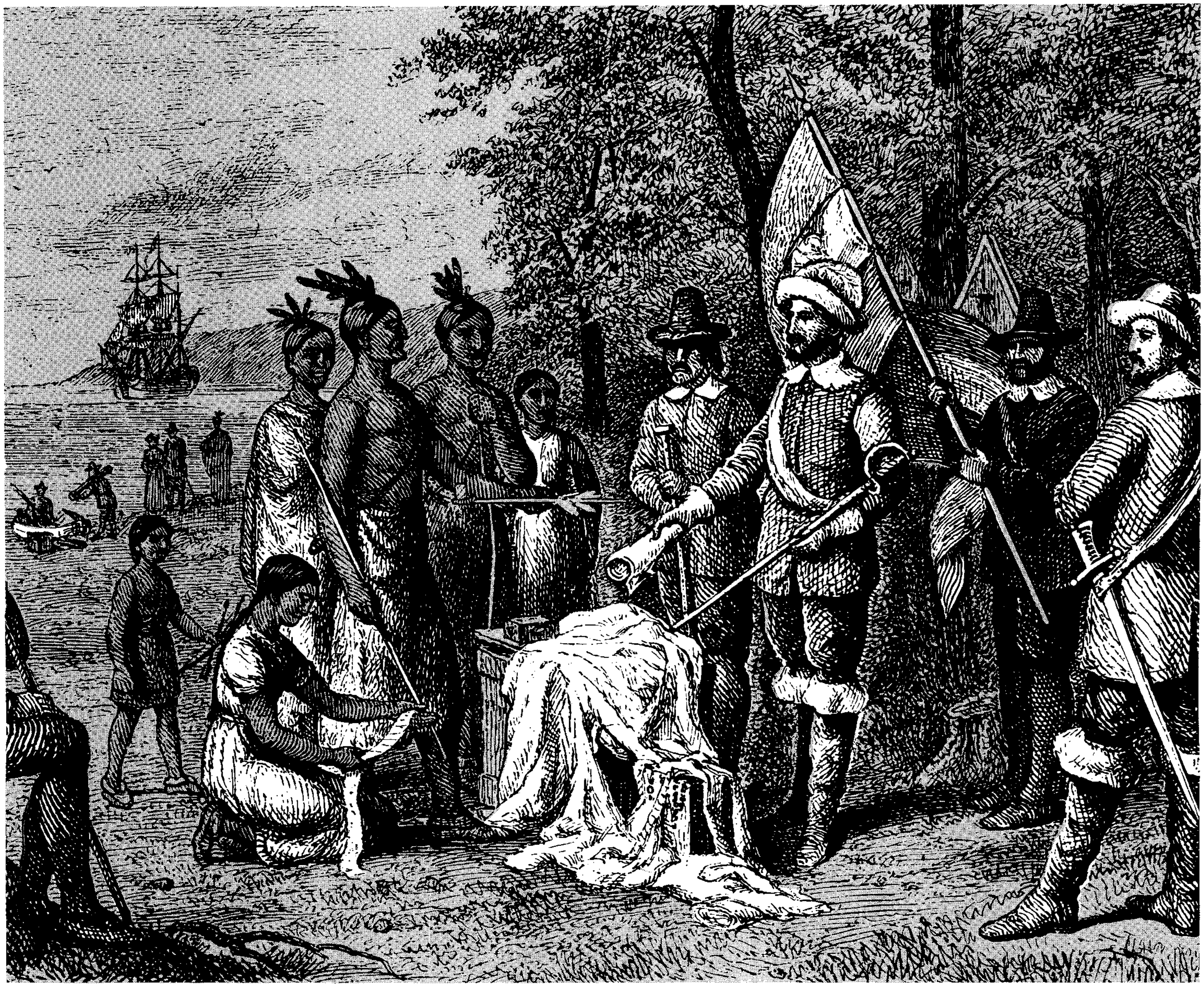
The voters, too, share responsibility for confounding both the candidates and the press. Campaign analysts work from the data; the smaller the sample, the more unreliable the conclusion. This is true whether polling numbers, crowd turnout, or primary and caucus results are being analyzed. In the Michigan Democratic caucuses, which were open to anyone, 210,000 voters showed up—out of a total state registration of 6 million. Low turnout is not unalloyed bad news. The energized do appear for their candidate—as Jackson's two-to-one win over Dukakis in Michigan shows. But for many voters, no great issues roil them as, say, Vietnam did in 1968.

Many voters are also, in the political-science term, "volatile"—their minds aren't made up (remember, they aren't pundits but people with jobs, friends, families, and ordinary concerns). The press contingent accompanying Jackson was wowed by the size and enthusiasm of the crowds the candidate attracted in "white" Wisconsin towns. It turned out that they were looking at Jackson but voting for Dukakis. True enough, an element of predictability is introduced into the process by party activists—the so-called attentives. They show up in the tracking polls and at the ballot box. Meanwhile, the volatiles, who don't get interested until much later (if at all), are more susceptible to late media—paid TV spots and news stories, including analytical reports about the role of their own indecisiveness. A corollary of the uncertainty principle applies in politics, just as it does in physics: The act of observing the late-decision phenomenon changes it, upsetting the polls and the dopester stories.

The individual citizen's resolve to vote or not is a factor normally beyond the power of political journalists: The media may influence some decisions, but they can't force them. And it's unlikely that the presidential-nominating process

"I DON'T SEE THE PAYOFF IN BUYING IT ALL UP FRONT."

Peter Minuit. The purchase of Manhattan Island, 1626.



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could be shuffled back to the bad old days before the 1972 party reforms, when the party bosses picked most of the delegates. Broder, however, has suggested a system modeled on the NCAA basketball championships: Experts would pick and seed the entries, and contestants would go one on one, with the losers required to quit—so people like Gore and Simon couldn't lose two or three contests, drop out of others, and return when the home-court advantage was theirs. Broder's fantasy ended before he determined which network would get the TV rights.

The campaign reporters could get their own journalistic processes in better shape without waiting for the parties or the voters to remake themselves. Everyone agrees—as the experts did four years ago—that there was overkill in Iowa and overreliance on polling just about everywhere else. Yet at certain times when information was needed, there was no kill at all. No exit polling was done in the Michigan caucuses, for example; what's more, a lot of the experts were back in Washington getting into their white tie and tails for the Gridiron dinner. As a result, the size and limits of Jackson's appeal to white voters never received proper analysis.

The campaign journalists work hard; they are entitled to one Saturday night off. But they inhabit a world totally different from the rest of the country, which they are trying to understand. The stump speech that voters may find fresh, journalists are hearing for the hundredth time. Along with the candidates, they visit "media markets," not cities. En route, they talk mostly to one another, or to the "new class" of media managers and consultants.

In this alien environment, perspectives get turned upside down. Barely measurable events become hot news. In Iowa, a state with eight electoral votes, Gephardt won 4,000 more activists than Simon; Tom Wicker of the New York *Times* asked whether that means the media were right to say Gephardt was "more electable" nationally. At the same time, other information may be considered too schoolbookish—for example, the differences between primary states and caucus states. Even an Elections 101 exposition of the differences between the two parties would help explain what made one race a muddle and the other a lock.

Most of all, though, campaign '88 could teach journalists the lesson of humility: We all learned that we have much to be modest about. Hal Bruno, the political director of ABC News, sent a memo to his associates at the beginning of the campaign advising them that just about everything they thought they understood about the nominating process was going to be useless this year. It was probably the best campaign prediction to date. ■

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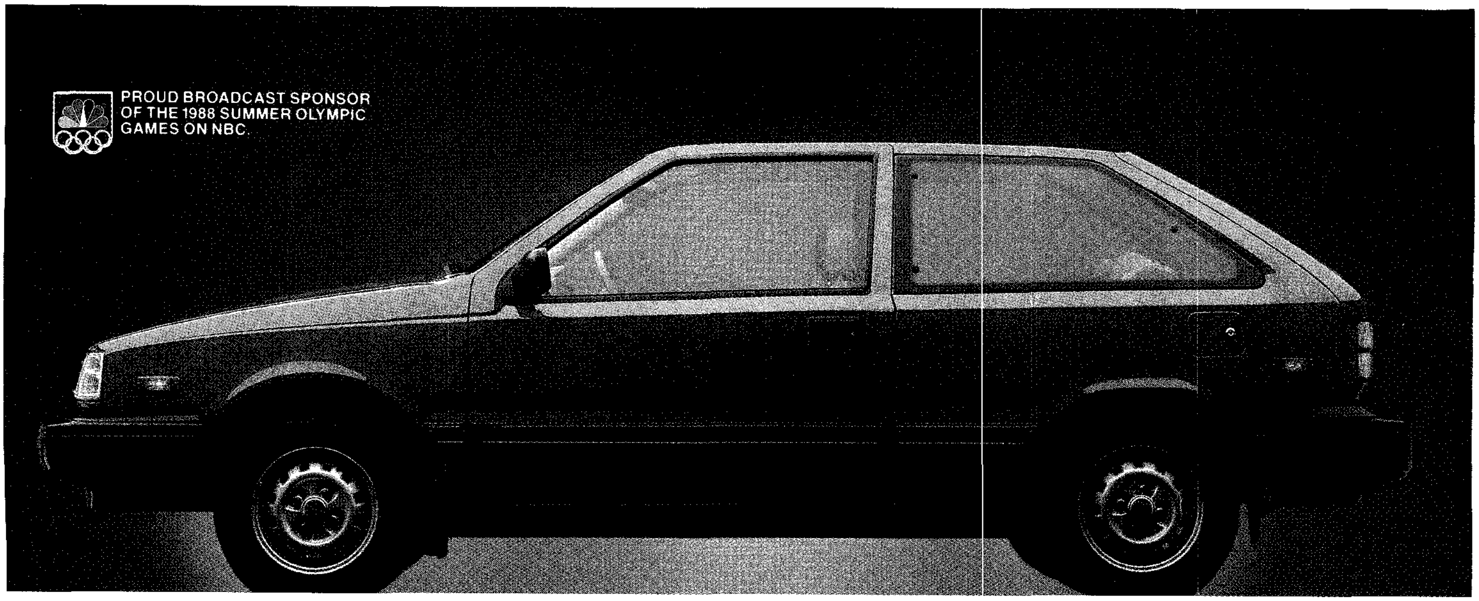

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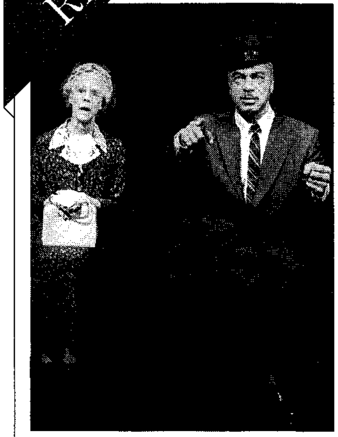
RUTH RECOMMENDS

BY RUTH GILBERT

An Orson Welles film retrospective, including many of his works rarely screened in this country, will be held April 22 through May 12 at the Public Theater. For film schedule, phone 598-7171.



'DRIVING MISS DAISY'

Now that the comedy has two new and impressive stars (Frances Sternhagen and Earle Hyman) and has won the prestigious Pulitzer Prize, you can see it over again. It's at the John Houseman Theatre.

A TRIBUTE TO YVES MONTAND

Yves is the star, April 25's the date, Avery Fisher Hall's the place. Below is a clip from On a Clear Day You Can See Forever, *with co-star Barbra Streisand. Call 877-1800 for details.*

PAUL TAYLOR DANCE COMPANY

Eighteen dances choreographed by Taylor are performed during his City Center season, which lasts through May 1. Above are Cathy McCann and Kenneth Tosti in Roses.

CLEVELAND QUARTET

This intent, serious group is performing Samuel Adler's String Quartet No. 7, *written especially for it in 1981, plus works by Mozart and Brahms. The concert takes place April 22, at the Metropolitan Museum's auditorium.*

'MACBETH'

Christopher Plummer and Glenda Jackson star in Shakespeare's tragedy as the theater's most ruthless characters. It's previewing now at the Mark Hellinger Theatre. It runs April 21 through June 26.

Photographs: top left, Martha Swope; top right, Jack Mitchell; bottom left, Robert C. Ragsdale; bottom right, Peter Schaaf.

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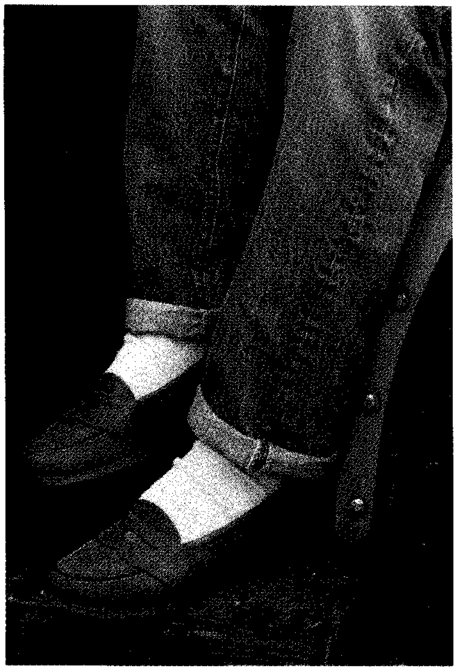

POLO RALPH LAUREN

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NEW YORK THE BIG 20 1988

WHO REALLY COUNTS?

NEW YORKERS NOMINATE THE TOPS IN TOWN

LUIS RIVERS, AGE SEVEN, WHO REPRESENTS all the forgotten children of the homeless.

—Andrew Cuomo

JOHN CARDINAL O'CONNOR, WHO IS RECOGNIZED as the preeminent religious leader in the city.

James Robinson, who, aside from being head of American Express, is head of the New York City Partnership.

Max Frankel, who is editor of the most important newspaper in the world.

Felix Rohatyn, who conceptualized the plan to save the city.

Richard Ravitch, who will set government on a new path for the next twenty years.

Charles Rangel, who is influential in Washington in fighting for the city and leading the effort to keep drugs out of the city.

—Edward I. Koch

I'D HAVE TO SAY MAYOR KOCH. HE EXERCISES the most power, he has the most influence, he gets the most attention. I'm not happy about it, but it's true.

After him, I'd have to say Laurence Tisch, Felix Rohatyn, Donald Trump, Lew Rudin, Arthur Levitt Jr., and of course, Cuomo. Naturally, Rupert Murdoch would be up there. I think these people are the Establishment now.

—Howard Squadron

ANYBODY WHO CAN GET SOMETHING done, whatever it is: building a skyscraper, getting the car repaired, reserving a table at a restaurant. The ability to get something done is the dividing factor between those with power and those without it. It's the true test of strength and importance. And this is true for any individual, in any sphere, and at any level. Take Donald Trump: When push comes to shove, he can really put up a building.

—Michael Korda

THE SANITATION-TRUCK DRIVER. HE IS the only indispensable person in New York. Everyone else could take a long vacation, but when the sanitation man disappears, it's noticeable.

—Gay Talese

OUR NEW SCHOOLS CHANCELLOR, RICHARD Green. Unless we can solve our education problem, I think we're a doomed city. Aside from all the usual power brokers, he holds the key to the city's future in his hand.

—Morton Janklow

THE SEVENTEEN-YEAR-OLD KID WITH THE gun in his pocket selling crack. That's produced the only change in my time. Who else is that powerful? I don't think they understand how bad it is out there. Am I nuts or is it a breathtaking situation?

The past twenty years, we've had all negative things. You couldn't call Manes's suicide important. It was ugly and horrible, but it was so unimportant. You couldn't call Koch important. What has he done? I don't know anything important that's happened, outside of people suffering every day. So the only one who's changed anything is this f---in' kid with a gun. He's produced a horrible situation.

It's a terrible thing to say, but true, I think: It's the only sign of health I've seen down there. They run their own crack. There's no whites involved there.

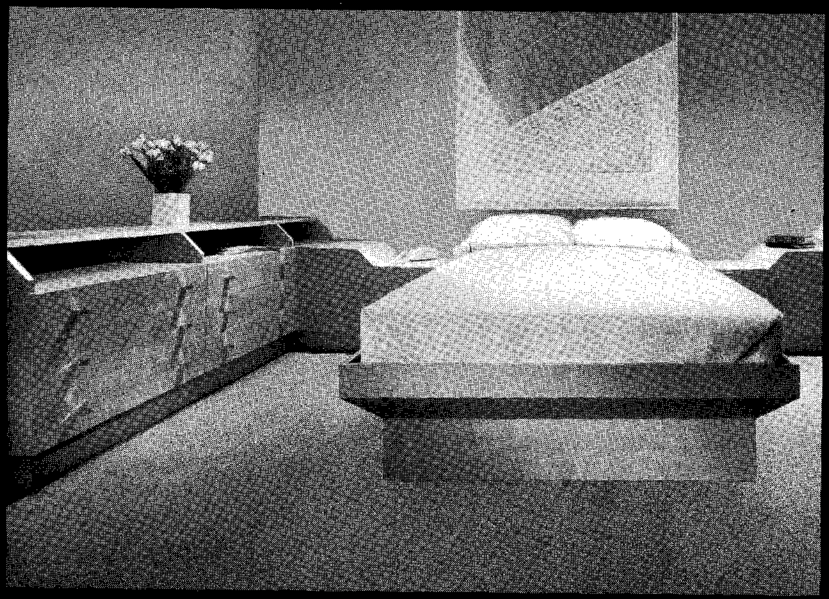
There used to be the uneasy—but implied—agreement that on one side you had the white police and the white politicians and the white gangsters. And on the other side you had the blacks and the Puerto Ricans, who are the consumers. Now all the alliances are gone and you've got just the blacks taking care of themselves. And the other people are beside themselves.

The Italians are out, the Meade Espositos are out, and the cops can't get a quarter. These blacks aren't gonna pay cops. They f---in' shoot cops. It's the first time blacks have controlled their own crime. The Jews controlled their own crime in this city, the Italians, the Irish. All immigrants never made it until they first controlled their own crime. Finally, these people control their own crime. Nobody likes it. It isn't good. It's horrible, it's ugly, but at least you can say, well, they finally pulled themselves together to the point where they can run their own evil.

And if you can run your own evil, then perhaps someday you can run your own good.

—Jimmy Breslin

RUDOLPH GIULIANI DOES THE MOST—he's a big booster of this city. He has guts



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and he's not afraid of hard work or criticism and he has the good of the city at heart. He is attacking the root problems; he's totally focused. He's a real good guy, a real gutsy guy.

—"Suzy"

AILEEN MEHLE. AS "SUZY," SHE'S DONE more for charitable events than everybody else combined. Whatever she writes about a good cause helps raise money for it. When she puts her hand on something, she really moves mountains. She's New York's ambassador of goodwill.

—Mario Buatta

I THINK PROBABLY THE MOST IMPORTANT New Yorker is Liz Smith. She's the only way to find out where you weren't invited and where your friends were invited. She plays a more important social-anthropological role in this city than any other individual, including the mayor. When they're digging up the city 100 years from now, they just have to find her columns to know what was happening. A good number of people don't believe their pulse is beating or they're still alive without confirmation from Madame Smith.

—Morley Safer

ARJUNE [THE GUYANESE IMMIGRANT WHO stood up to neighborhood drug dealers in Queens and whose house—which rookie policeman Edward Byrne was guarding when he was killed—was firebombed twice]. He epitomizes what so many people in this city have to go through. They're under a siege mentality. The tenacity he's shown is a throwback to what I was taught growing up—the "never say die" nature of New York, which, by 1964, the year of the Kitty Genovese murder, had started to evaporate. Arjune is a throwback to the days of newly arrived immigrants, fighting for a better life, who refuse to knuckle under to the threats.

Let's face it. He's in the frying pan. He's now become a symbol of many angry New Yorkers who have to deal with the same type of tyranny.

—Curtis Sliwa

THE MAYOR OF THE CITY OF NEW YORK and the executive editor of the New York *Times.*

In the case of Ed Koch, the incumbent has unfortunately squandered his position through his courtship of the rich and famous while failing utterly to identify with the aspirations of those in the city who are less fortunate, especially if they are black. It will be interesting to see if Max Frankel chooses to use the power of

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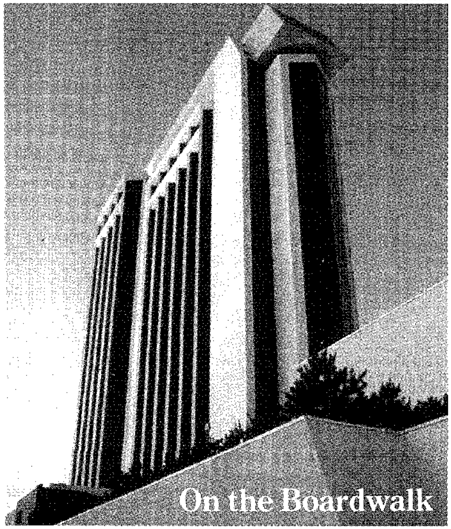
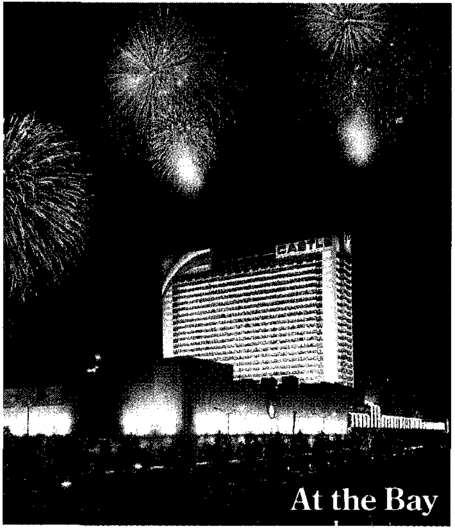

On the Boardwalk



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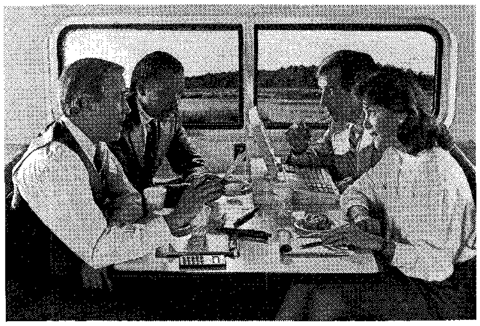

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his position, especially in the area of aggressive reporting—as opposed to new Cuisinarts sections.

—Carl Bernstein

WHEN I AM IN NEW YORK, I HAVE TO TAKE care of me, like every other New Yorker. New York is a me town, and the most important New Yorker is each one of them. Everyone is striving for their own survival . . . because New York is so intense and can be so hard.

—Diane Von Fürstenberg

DONALD TRUMP. IT'S A DEVELOPER'S CITY.

—Irving Howe

MAYOR ED KOCH. REGARDLESS OF SCANdal within his administration, Mayor Ed Koch remains the most significant figure in New York. One, his constant visibility. Two, he does understand the terrible nature of the drug problem in New York City. Three, at least he is outspoken in his ideas about how to attack that problem.

I have many disagreements with Ed Koch, but all of the above make him the most significant figure in the most important city in the world. Period.

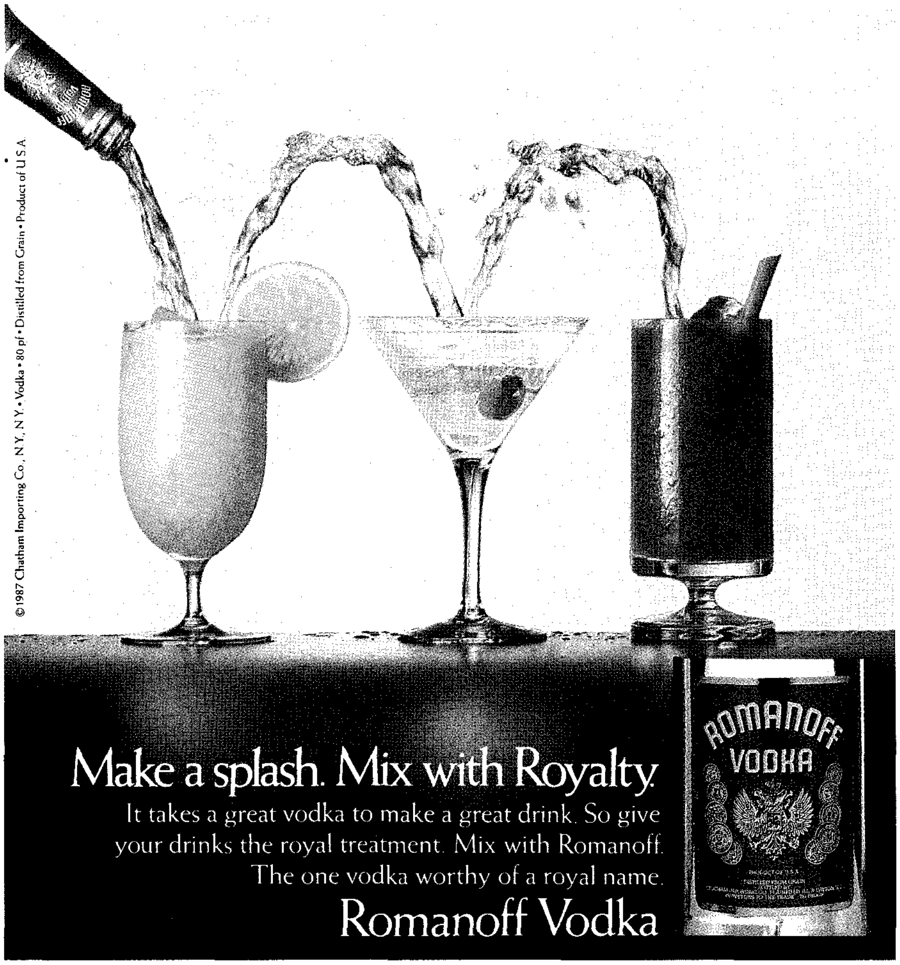
—Howard Cosell

THE MOST IMPORTANT NEW YORKER HAS not yet been identified. He or she will be the person with the courage and love for New York that will allow him or her to weather the outrage and raise the money to challenge Edward I. Koch as he seeks his fourth term as mayor of this city. Heretofore, those who in their hearts wished to challenge had neither the money nor the fire in the belly required to run against someone whose viciousness, intemperateness, and penchant to love self more than city predominate any effort to change New York so that it might benefit all its people.

This person is white or black or Asian or Hispanic. This person has an unabashed love affair with New York. This person has the fortitude and love to fight Ed Koch with any tool, any weapon Koch names, because this person has a fierce determination to see to it that the city survives in spite of its having been rendered impotent during the age of Koch.

This person has integrity that would not allow the corruption scandals that still haunt the city, [as well as] Howard Beach, Eleanor Bumpurs, Michael Stewart, 60,000 homeless, and a crisis in confidence in our government. In short, this person will be determined to make New York City work for all its people.

—Wilbert Tatum



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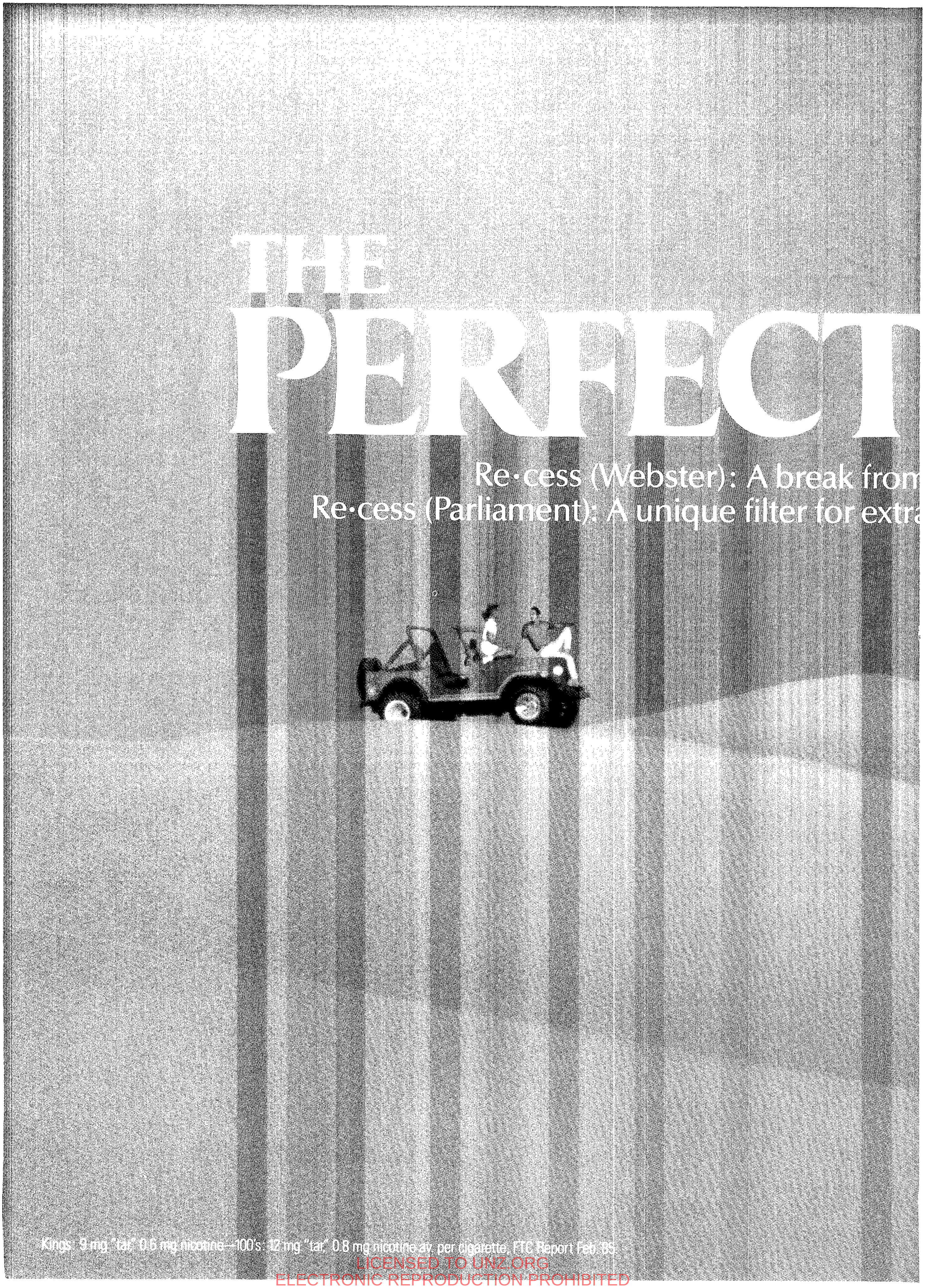
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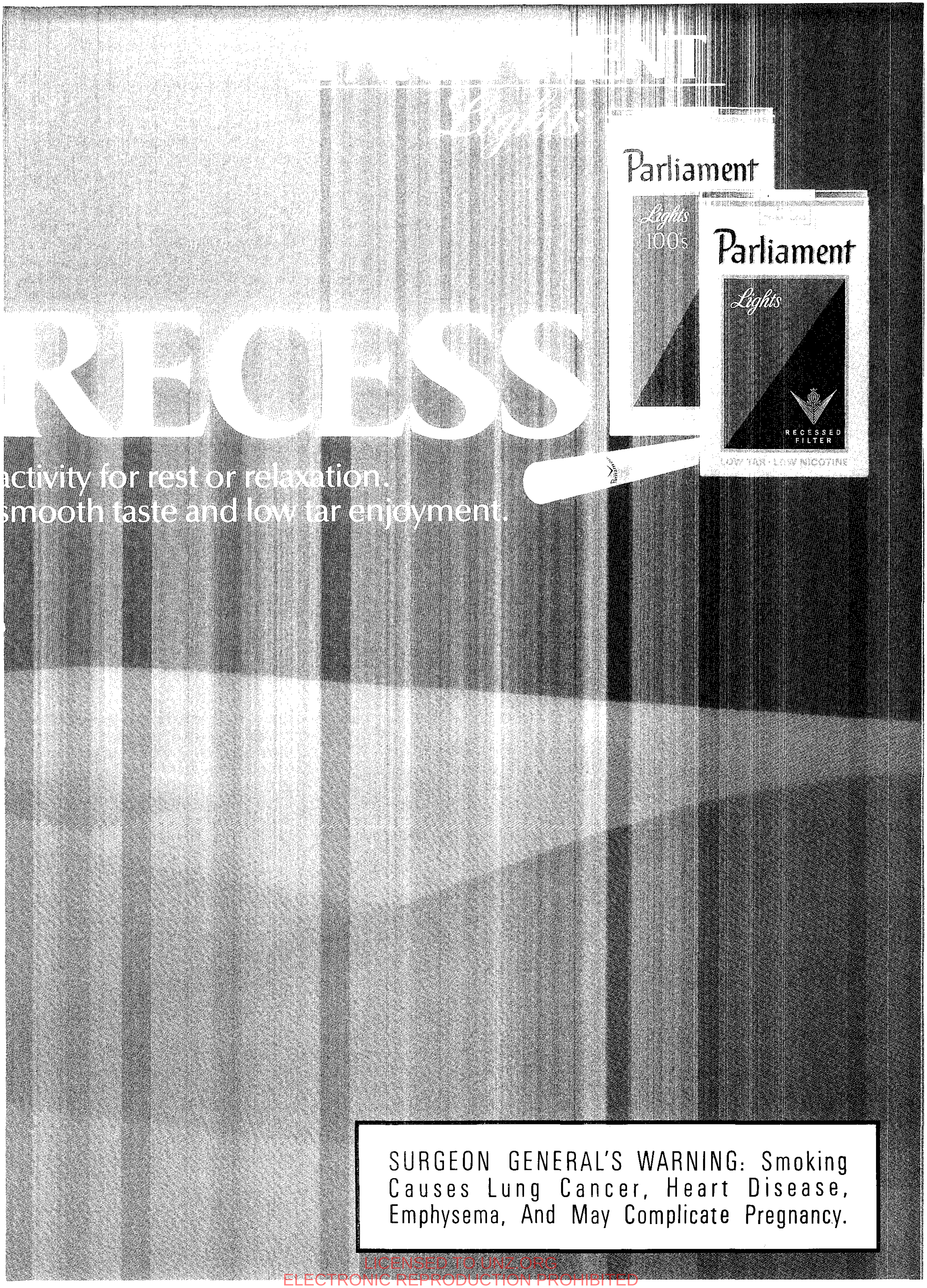
Re·cess (Parliament): A unique filter for extr
Kings: 9 mg "tar," 0.6 mg nicotine—100's: 12 mg "tar," 0.8 mg nicotine av. per cigarette, FTC Report Feb.'85.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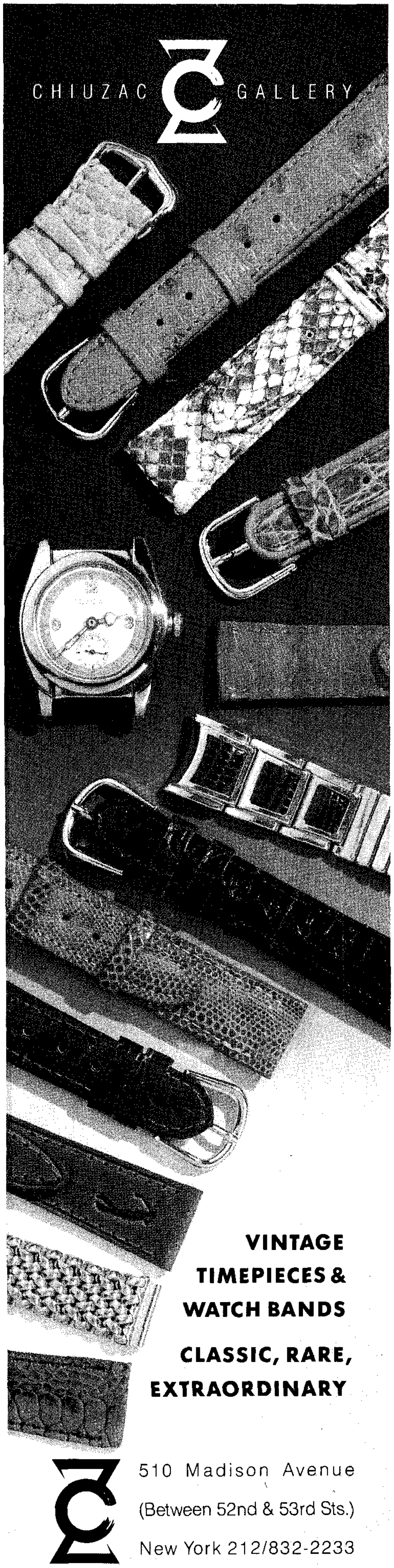
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—Arthur Levitt Jr.

BROOKE ASTOR. SHE HAS DONE THE MOST for New York City and has the most style and sex appeal and the biggest heart.

—Carter Burden

RICHARD GREEN. HE CAME IN WITH A fresh approach, someone who's not afraid to take on the system. In a very short time, he's proved he'll be right up front and will change things. I grew up in the public-school system. If I had children, in the past eight to ten years I wouldn't have been able to say that I'd send them to public school. Richard Green is the future of this city. He has the opportunity to make or break the next generation.

—Sid Davidoff

THE SUBWAY BEGGAR, BECAUSE HE OR she defines the quality and tone of life in the city now. The other day, I got on a train going downtown and this guy got on, carrying a kind of broken, bent saxophone. And he said, "I'm not allowed to play martial music, but I'll play something else." Then he played this one long note that was the most horrible thing you've ever heard. And he said, "If you pay me, I'll stop playing."

That's what the city is like in 1988.

—Danny Fields

THE STREET MUSICIAN. THIS IS SOME tough city, and you don't see a lot of smiling faces. But the street musicians bring joy to everyone. I heard Mozart on a steel drum in the BMT, and the subway was humanized.

—Anne Meara

THE SUBWAY MOTORMEN. THESE ARE THE unsung pilots of the city, who, when nothing else works, will get you where you want to go. And that includes the street musicians.

—Jerry Stiller

DONALD TRUMP. I'M VERY IMPRESSED with his vision, his forthrightness, his love for the city. Given the opportunity by the powers that be, he could do a lot. The man talks about politics the way I never dreamed of talking about it. He talks about the trade deficit; he talks about the atom bomb with other countries. It's frightening, but at least he's frank. I think this guy's got something. He's done things by leaps and bounds in the past ten years.

—Meade Esposito

EVERYONE IN NEW YORK IS IMPORTANT IN their own way.

—Nan Kempner

MAX FRANKEL. I THINK THE NEW YORK *Times* sets the agenda for New York City, whether we're interested in [the Tawana Brawley incident in] Wappingers Falls or whether we're thinking about the politics of New York or the homeless. Some of the things that are right about New York are the *Times*'s fault, and some of the things that are wrong. It is a pervasive, great newspaper, probably the greatest in the world. It was here before Mayor Koch and will be here long after he's gone.

—Fred Friendly

THE SIXTEEN-YEAR-OLD. I WOULD SAY IT'S a sixteen-year-old boy or girl who's got to decide what they want to do with their lives. The future of the city is in the hands of young people. Will they go on to college, go into public service or the private sector, or drift into the netherworld of drugs? They've got the most important decision to make. Are they going to contribute to society or become drifters?

—Robert Morgenthau

I DON'T FEEL QUALIFIED TO NAME THE most important New Yorker.

—Ralph Lauren

I KNOW SOME PEOPLE WOULD SAY KOCH because of politics, and I guess some people might think it's Trump because of all the building, but I'd have to say Richard Green.

There is no job in the city more important than training our young people. It will affect the future and growth of the city in every way. Through the schools, you can help create an educated constituency that will change the city politically, for example. I mean, the mayor will be gone one day—whether it's the next election or the one after that—and I don't know what will happen to Donald Trump. But the young people who are in the school system now will have an impact on the city for years to come.

—Joseph Papp

RAPACIOUS LANDLORDS AND STREET CRIMinals. Many landlords are squeezing the lifeblood out of New York City. Not to equate all landlords with criminals—some have a great civic conscience. But the two biggest issues facing the city today are the outrageous occupancy costs, both commercial and residential, and the quality of life on the streets.

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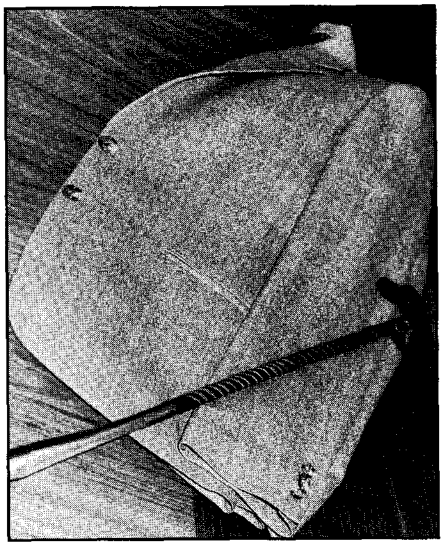

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and, yes, even cookie baker are tired of having to deal with the ripoff mentality. Logic would dictate that if huge sums of money are being forcibly stolen from retail stores [by street criminals], then tenants do not have enough left over to pay greedy landlords the ridiculous rents they demand.

Perhaps the saying shouldn't be "If you can make it in New York, you can make it anywhere," but rather "If you go into the retail business in New York, you should have your head examined." These issues must be resolved.

But what the hell? It is stimulating and exciting.

—David Liederman

MARIO CUOMO. HE IS THE MAJOR PLAYER in the state and the dominant person in the body politic.

—Alfonse D'Amato

SENATOR ALFONSE D'AMATO, BECAUSE he speaks for New York openly, loudly, and nationally.

—Barry Slotnick

I GUESS IT HAS TO BE THE MAYOR. BY DEfault. He has the most powerful job in the city, he's held it for twelve years, and despite everything, including illness, he's still going strong. And unless someone drives a stake through his heart, he will continue.

—David Garth

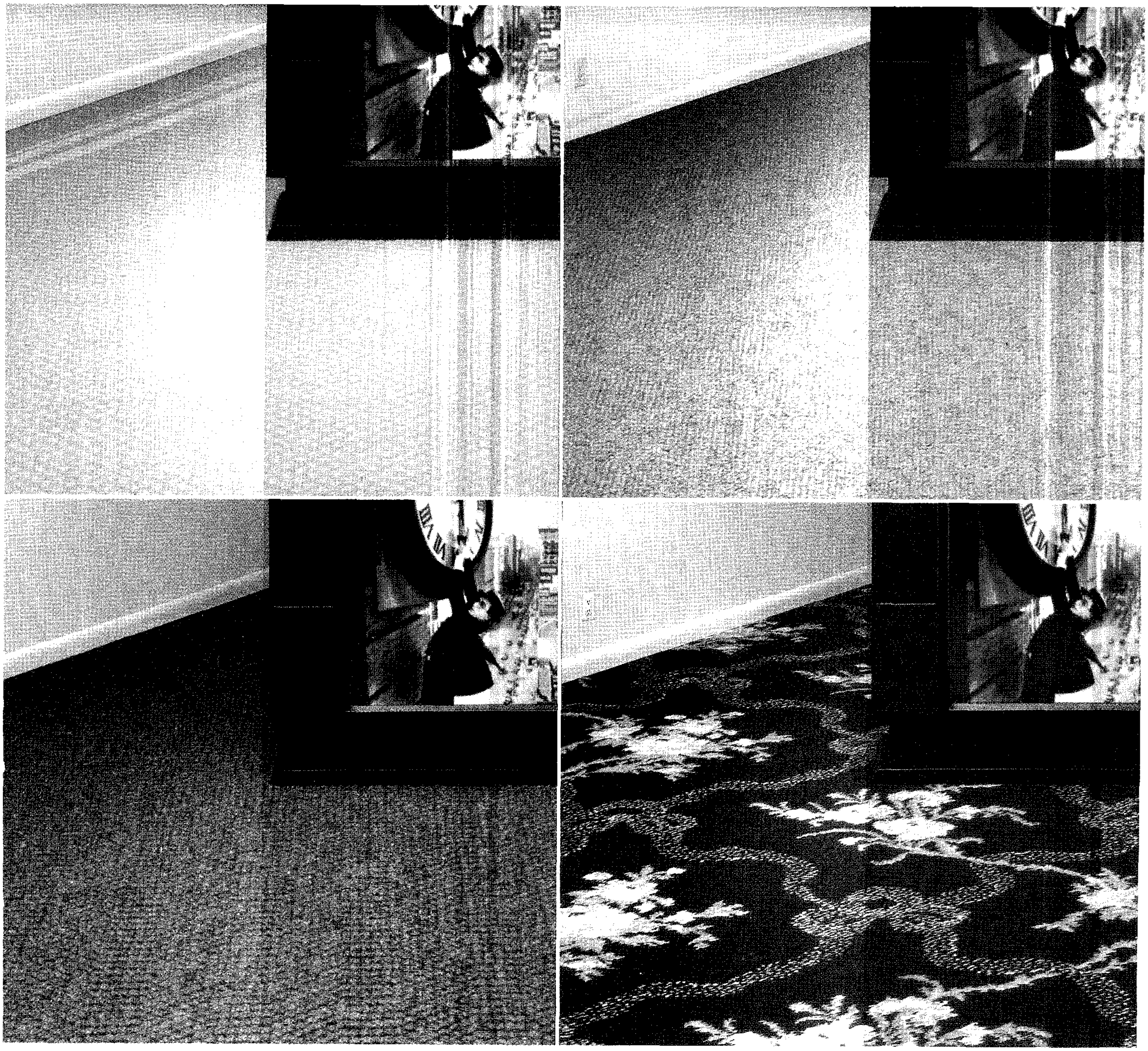
IT IS THE YOUTH, THE NEXT GENERATION, that is the most important group of people in our city. They are going to have to solve the problems that face New York. They will have to eradicate the lines of ignorance and prejudice that divide us, face the growing homeless problem that confronts our city, and bear the burden of an environment disrupted by our modern age.

—Howard Golden

THE MEN AND WOMEN WHO MAKE UP THE judicial branch in New York. At a time when there's much divisiveness between segments of our population, at a time when many citizens look for quick, easy solutions to complex problems, the judiciary acts as ballast for the ship of state. It prevents ill-considered winds of public opinion from wrecking it on the rocks of discord, and keeps it sailing on an even keel through troubled waters.

—Burton B. Roberts

RICHARD GREEN. THE FUTURE OF THE city is in his hands. If he can turn the schools around, it will save the city.



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Here's looking at Casablanca (top right), a tightly crafted but subtly understated 100% wool with needlepoint like loops. In mauve, aqua, white, beige and soft grey. Perfect for Rick's Place. Or any place.

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If he can't, we're in a lot of trouble.
—Albert Shanker

RUDOLPH GIULIANI, BECAUSE HE HAS cleaned up the political atmosphere in the city, and he's gonna keep it clean because those who haven't done anything wrong are afraid to.
—Matty Troy

I'D HAVE TO GIVE IT TO ED KOCH. AND we're not talking about somebody who I even think is a particularly good or great mayor. I think he has given New York City schmaltz without substance. But in terms of his position, his longevity, and his ability to do good or mischief, it is the mayor.
—Victor Gotbaum

RODGER MCFARLANE, A WHITE GAY MALE, and his colleague Susan Richardson, a black straight female, who direct the Office of AIDS Professional Education for the New York City Department of Mental Health.

Each year since 1985, with a budget of less than $200,000 a year, they have trained 4,000 social workers, psychologists, nurses, doctors, administrators, judges, and [the staffs of] welfare agencies, mental-health centers, and hospitals—preparing them for what horrors and relentless tragedies lie ahead. In the face of continued appalling and tragic apathy on the part of a bureaucracy that refuses to acknowledge AIDS as a major disaster and this city as America's major AIDS disaster area, these two people devote their lives to getting the word out from one end of the five boroughs to the other, often working seven days a week and eighteen hours a day.

What free time they have is also devoted to AIDS activities. These two heroes know more about AIDS and what it's doing to all of our lives than anyone in the world, and I shudder to think how awful New York would be without them.
—Larry Kramer

DANIEL PATRICK MOYNIHAN, BECAUSE he's such a great statesman and a wonderful person.
—Leo Castelli

I REALLY CAN'T ANSWER THAT QUESTION, because I don't like to get into politics. But if I had to, I'd say the most important New Yorkers to me are the people who come to the Apollo and listen to WLIB, because they are taking part in the economic and societal process. It gives me a pleasure I would describe as orgasmic.
—Percy Sutton

It had to be Alan! Who else would read New York Magazine and wear white John Weitz flannel trousers in the middle of the African bush? They had even flown in his Jaguar in case

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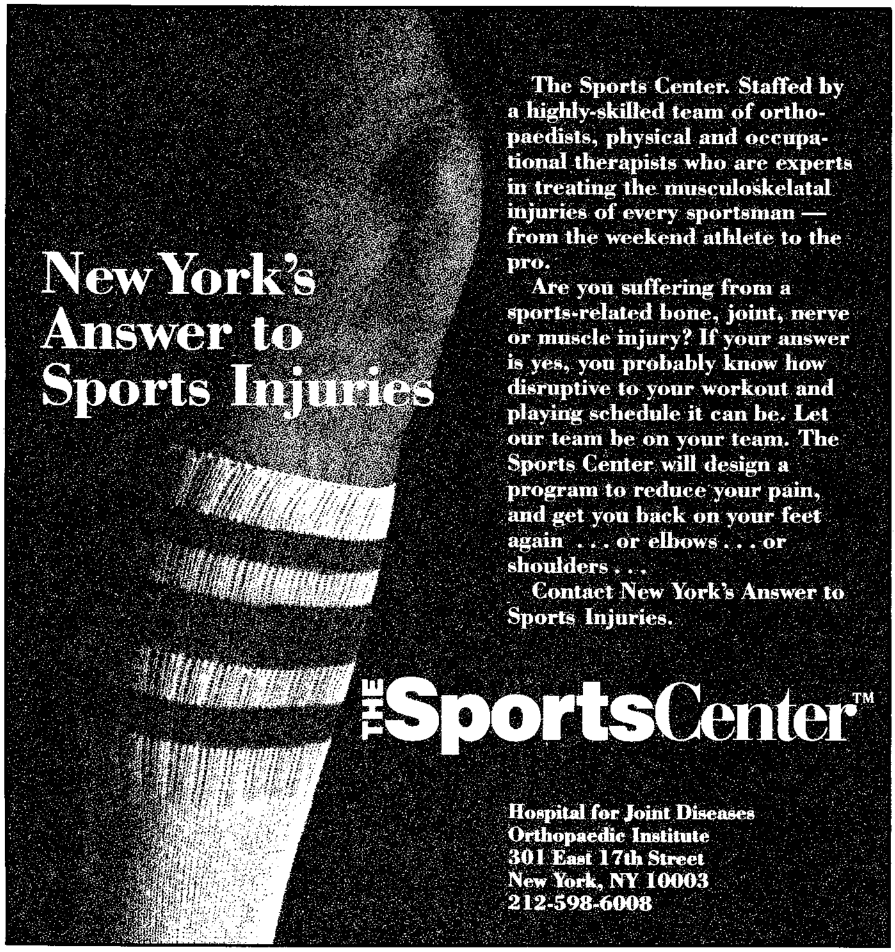
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MAYOR KOCH. HE'S BEEN A REFRESHING change from previous mayors, despite the controversy. He's been good for the city of New York.

—Maurice Nadjari

THE AVERAGE NEW YORKER IS THE MOST important one. Because he or she can see what's wrong with the city and recognize the messy parts, but still see what makes it worthwhile to keep living here.

—Felix Rohatyn

THE DRUG DEALER, WHO IS CERTAINLY breaking the bank in terms of the kinds of resources he's costing the government. He's breaking families, breaking futures, breaking lives.

If I had to talk about the gay community, I would probably say the HIV-positive person, who will challenge our ability to respond to this epidemic, the capacity of society and the medical Establishment to respond to it, and our own compassion. I think the HIV-positive person—and that could be a woman or an infant or a gay male or an IV-drug user—will challenge us in our willingness to bring this epidemic to a screeching halt, in terms of how we deal with the factors that put people at risk.

It's no coincidence that the drug problem and the AIDS problem are intertwined. Whether we can respond to the homeless person, to the elderly, or to the needs of youth is contingent on how we deal with that drug problem.

—Virginia Apuzzo

RALPH FASANELLA, AN ARTIST OF NEW York City scenes, veteran of the Abraham Lincoln Brigade in Spain, 1936, former gas attendant, and organizer.

—Paul O'Dwyer

THE JUDGE IN THE HOWARD BEACH CASE, Thomas Demakos. He showed the black community that they could get justice and that people are not going to be allowed to get away with murder. Forget the short-term riots. There would have been long-term hatreds that we never would've been able to get past. Since race is the single most important issue in the city today, he went a long way toward defusing a very bad situation. Everybody else has been pouring fuel into the fire. He's the one guy who poured water in.

—Jerry Della Femina

ALL NEW YORKERS ARE IMPORTANT, BUT for the purpose of spotlighting particular people, I nominate the city's social workers. Every day, they perform selfless, lifesaving work, holding families together

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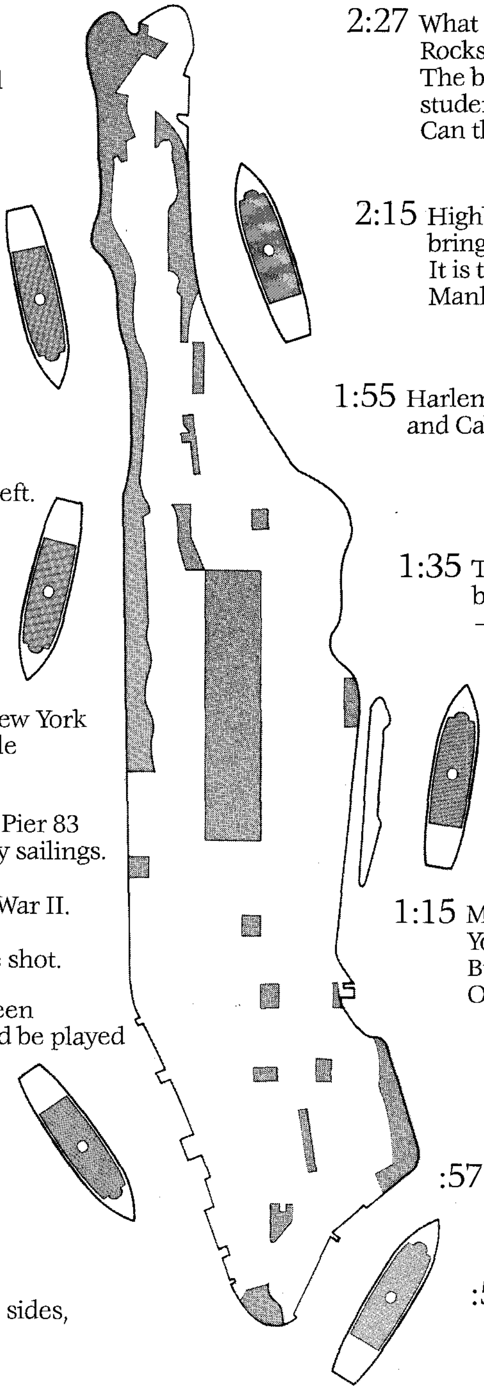

2:36 The Little Red Lighthouse. No longer necessary to the George Washington Bridge and destined to be torn down, it was saved by public outcry. It is now a landmark and a playground for children.

2:43 Which way to look after the Bridge? The Palisades to your right and Grant's tomb and Riverside Church to your left.

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:38 The Statue of Liberty. From all sides, up close, there's no other way to see her like this.

2:27 What happened to all the skyscrapers? Rocks and trees. A college campus. The big letter "C" it took Columbia students 10 years to paint. Can this still be the same island?

2:15 Highbridge originally was an aqueduct bringing fresh water to the city. It is the oldest bridge connecting Manhattan to the mainland.

1:55 Harlem. Memories of The Count, The Duke and Cab. And a renaissance in the works.

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1:15 Midtown. Start a new roll of film. You don't want to miss the Empire State Building. Or the Chrysler. Or the Pan Am. Or the...

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and helping children. At a time when this city faces a "crisis of children," their work is invaluable, and they deserve every New Yorker's recognition.

—Andrew Stein

THE MOST IMPORTANT IS PROBABLY SOME guy who buys fixed-income securities for the Japanese, 'cause if he suddenly decides not to buy them, there's gonna be an awful lot of people in New York out of work.

—Ed Hayes

ED KOCH IS FAR AND AWAY THE MOST IMportant New Yorker today. He's smart, quick, and audacious. He has shown great civic courage and has done more to give New Yorkers a sense of the city's dynamism than any New Yorker in living memory. He has also made all the right enemies.

—Hilton Kramer

THE COMMISSIONER OF HEALTH FOR THE city, the mayor, and the state health commissioner. Because they have the power to improve the situation in the city in regard to AIDS.

—Mathilde Krim

THE MOST RECENT NEW YORKER IS THE most important—Richard Green, the new schools chancellor. If he's allowed to do what it seems we brought him in here for, he might be able to turn around our most precious commodity: our young people. Which means our future.

—Pablo Guzmán

GOVERNOR CUOMO. IF YOU WANT TO GET anything done, you have to get the governor behind you. The only person who has the credibility to bring people together or to develop programs in housing, education, job training, or any other area is Governor Cuomo. At the city level, the mayor doesn't have the credibility. On the national level, the president is not interested. So we have to look to the state, and that is Governor Cuomo. There is no other single individual who can bring about change.

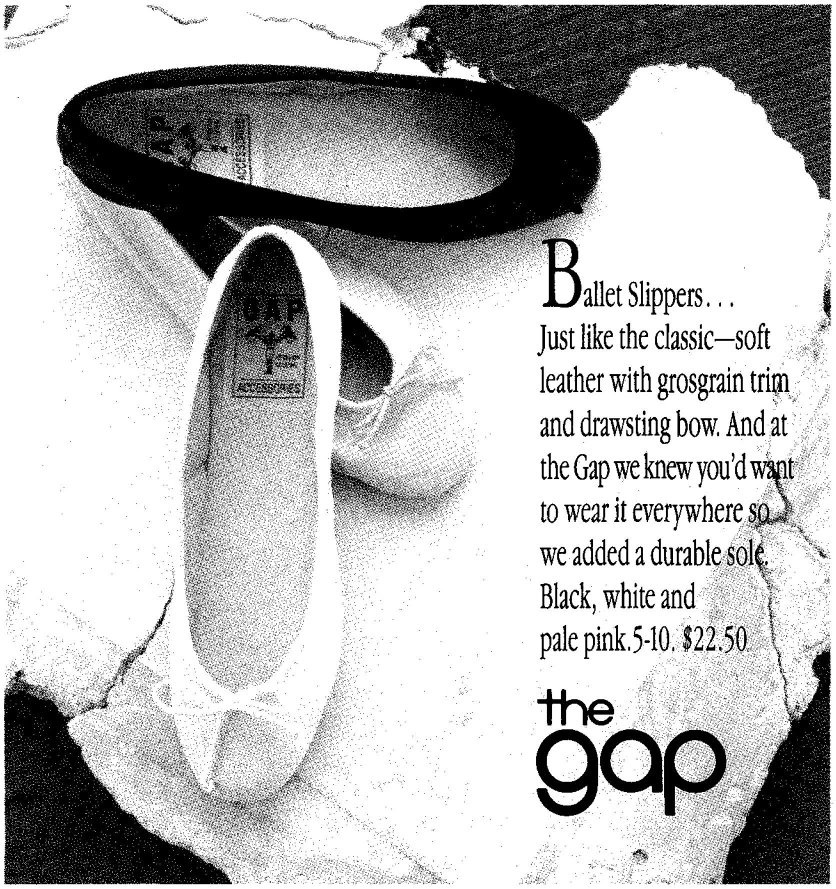
—Herman Badillo

MAYOR KOCH. HE'S BEEN RESPONSIBLE for the tremendous growth in the city, and the business confidence in the city. With Koch, it's been a basically calm city.

—William Zeckendorf Jr.

THERE IS NO ONE IMPORTANT PERSON IN New York. Okay? There just isn't. I wish there were.

—Bella Abzug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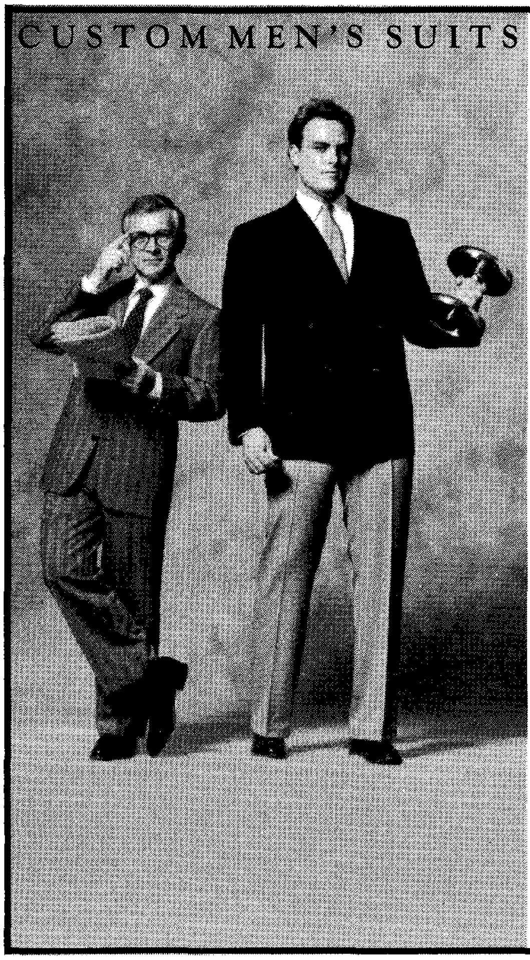
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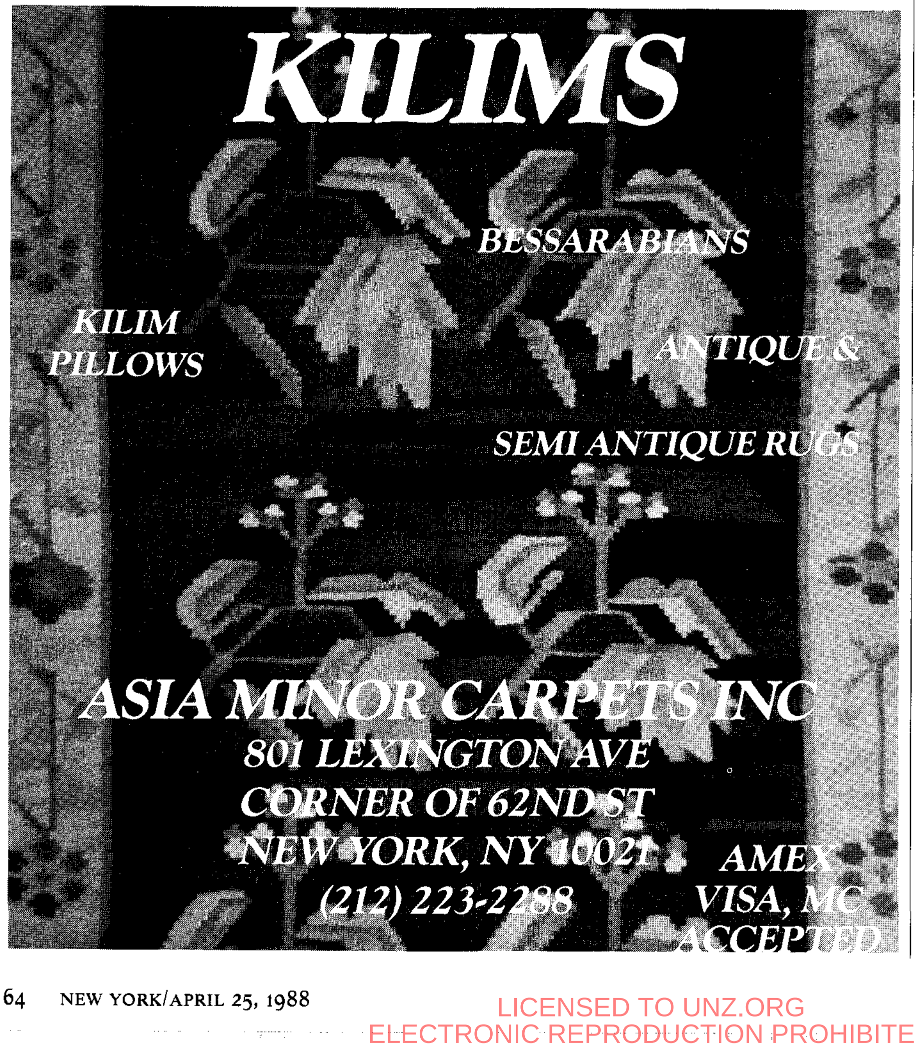
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DONALD TRUMP. HE'S GOING TO OWN New York. He'll probably be my landlord somewhere down the road.

—Al Goldstein

ANY CAB DRIVER THAT SPEAKS ENGLISH.

—Tug McGraw

THE IMMIGRANT NEW YORKERS WHO GIVE the city its energy. They come from the U.S. and around the world—all the dancers, designers, actors, all that talent—to start businesses and give the city energy. I fear a drop-off in these people because of rents and the costs of living here. Each day, I listen to the hopes and dreams of these kids, and it's getting tougher. The most important New Yorkers are the people who didn't see the potential to do what they wanted where they grew up—New York is the town of dreams.

Only Los Angeles attracts people in the same way, but L.A. is limited to entertainment. Most of the powers that be in New York today came from outside of Manhattan; they're immigrants from the boroughs and beyond. The Kleins, the Laurens, the Halstons—they all came in from outside to become the new Establishment.

—Steve Rubell

THERE IS NO NEW YORKER YOU CAN LOOK up to and respect completely, no person who commands the following of a wide range of people—someone like Mrs. Roosevelt or John Lindsay. There's no one on the scene like that today, who would be the most important New Yorker. That's part of our problem.

—Major Owens

MAYOR KOCH. HE'S THE GUY WHO'S IN A position to help the aged, the poor, out on the island or in the city. Whether you like him or not, whether you agree with him or not, he can affect the services for every New Yorker.

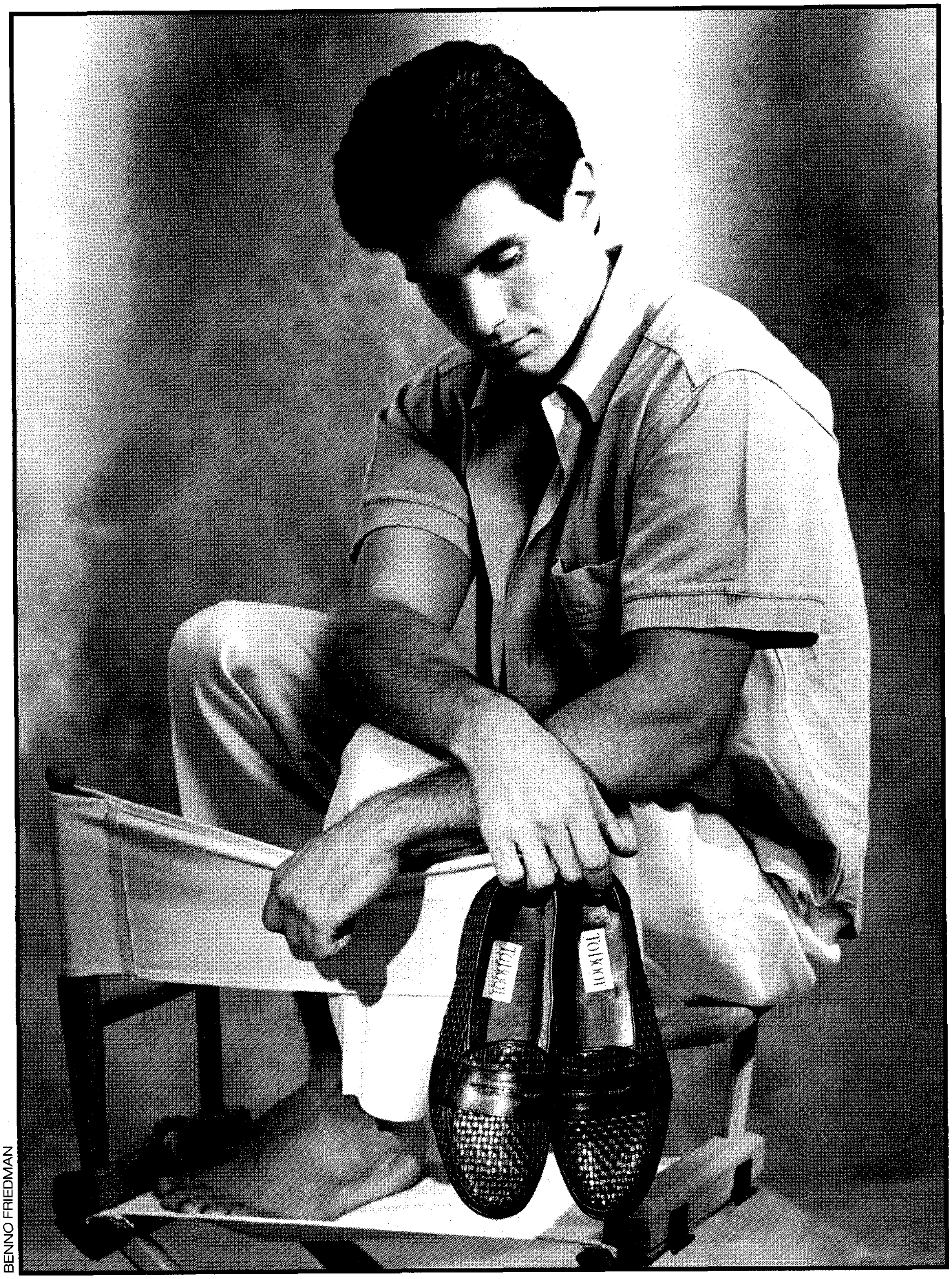
—Red Holzman

ELIE WIESEL. IN AN OFTEN DISCOURAGing world, he inspires and leads. He is the embodiment of an Old Testament prophet. As a writer and poet, he has devoted his life to telling the story of one of history's greatest crimes. Yet he has hope and deep faith in the essential goodness of humanity.

—Gabe Pressman

FOR ME, THE MOST IMPORTANT PERSON IN New York City will be the person who most makes me feel like I belong there when I return this June after living for one very strange year in L.A.

—Spalding Gray



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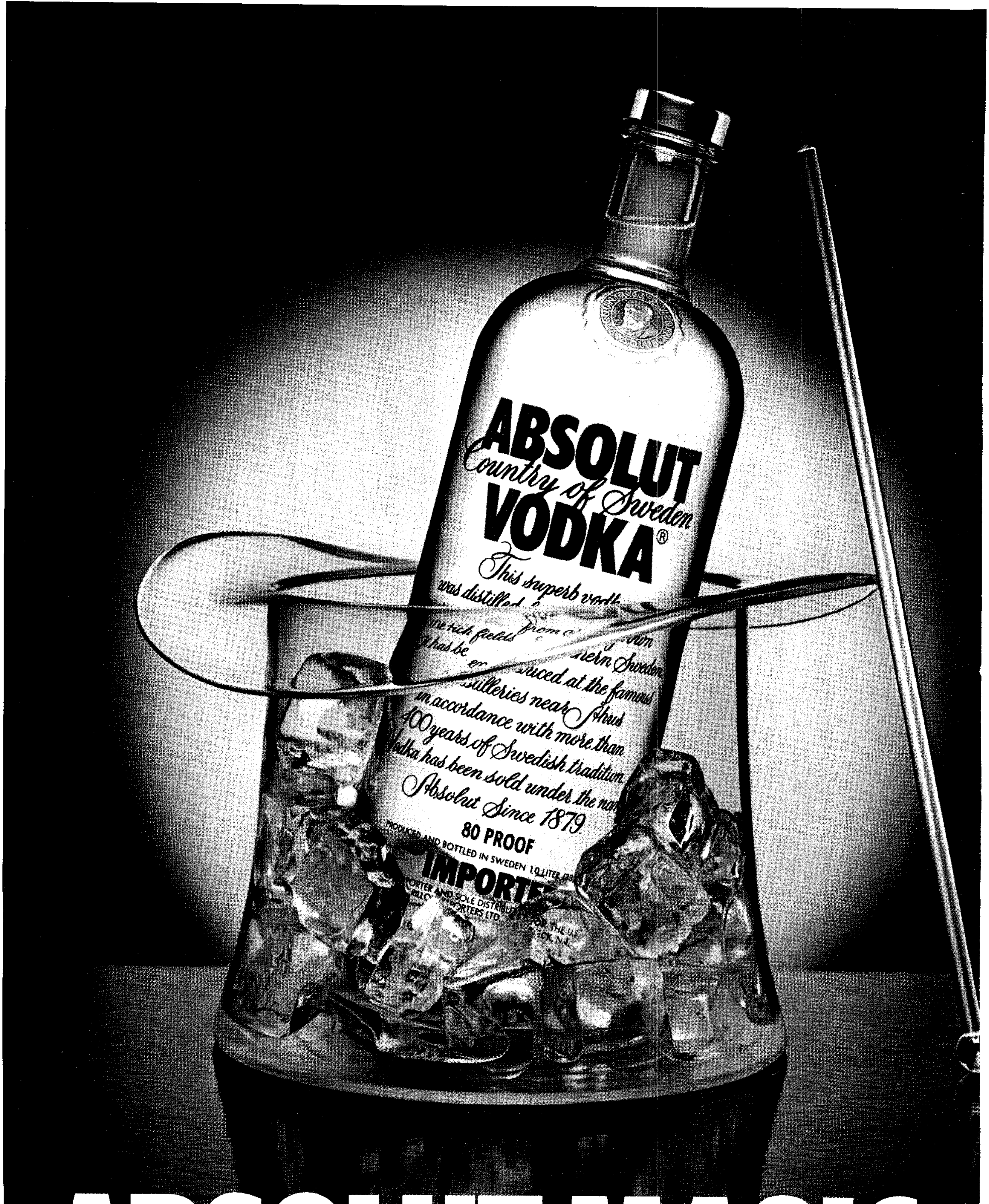
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SPECIAL ISSUE

THE TOP 20

PHOTOGRAPHED BY
HARRY BENSON

WHO'S IMPORTANT IN NEW YORK? IT'S SAFE TO SAY THERE ARE MORE IMPORTANT PEOPLE HERE THAN ANYWHERE ELSE IN THE WORLD—AND FAR FEWER OF THEM THAN THEY IMAGINE. HERE ARE TWENTY WE THINK HAVE A VERY SPECIAL IMPORTANCE THESE DAYS.

MEDALLION BY NICHOLAS FASCIANO

NEW YORK
THE BIG 20
1988

WOODY ALLEN

BECAUSE HIS MOVIES HAVE BROUGHT A MAGICAL NEW YORK TO THE REST OF THE WORLD.

BY ARTHUR SCHLESINGER JR.

ALLEN STEWART KONIGSBERG, BORN IN BROOKLYN, educated and resident in Manhattan, is New York City's loving, despairing, and forever satirical poet—a very considerable artist who, acceding to the idiom of his age, renders his poetic vision in film. Most of the world beyond New York quite likely regards Woody Allen as the quintessential Manhattanite—intellectual, witty, manic-depressive, libidinous, bespectacled, subduing attacks of metaphysical panic by insouciance and flippancy but then succumbing to them again. New Yorkers see him rather as a shy and preoccupied fellow who dines at Elaine's, plays the clarinet at Michael's Pub, and wanders across the park to visit Mia and the new baby.

When I first met him, he seemed like a scared rabbit, head down, eyes darting this way and that, as if he wished he were anywhere else but trapped in conversation. One knew that this character could not be the real Woody Allen—the masterful figure who knows his mind with exactitude, writes and directs his own movies, shoots and reshoots, casts and recasts until he gets it right, and dominates the process so absolutely that his actors are given only their own cryptic lines and often do not know what the movie is all about until they catch up with it in a theater.

Subsequent encounters found him more relaxed, even urbane and ironic, with wide interests, astute professional comment, and dry throwaway observations—especially relaxed perhaps when in the company of the lovely, gifted, and generous-hearted Mia Farrow. I will not forget an evening at Kitty Hart's when Woody Allen met Vladimir Horowitz, thereby satisfying a private curiosity that each great artist had confided to our hostess about the other. Still, a mystery remains: the paradox of the scared rabbit versus the dictator on the set, of the man consumed by shyness who nevertheless eats at conspicuous tables in conspicuous restaurants.

There can be little mystery, however, about his art. At 52, Woody Allen is the most original comic genius in American films since Chaplin and Keaton. As writer, director, and (often) chief performer, he creates his work in the most complete personal sense. His fecundity is astonishing. Where Chaplin in his later years took three or four years to prepare each movie, Woody Allen turns out a movie every eight months or so. Nor has rapidity of output led to impoverishment of imagination. Every Woody Allen film has its own verdant freshness of eye, of sympathy, and of disenchantment. Even when he pays frank homage to predecessors—to Bergman in *Interiors* and *September*, to Keaton in *The Purple Rose of Cairo*, to Lloyd in *Sleeper*, not to mention Sturges in *Stardust Memories*, *Sullivan's Travels* as if remade by Fellini—he gives tradition his own decisively personal imprint.

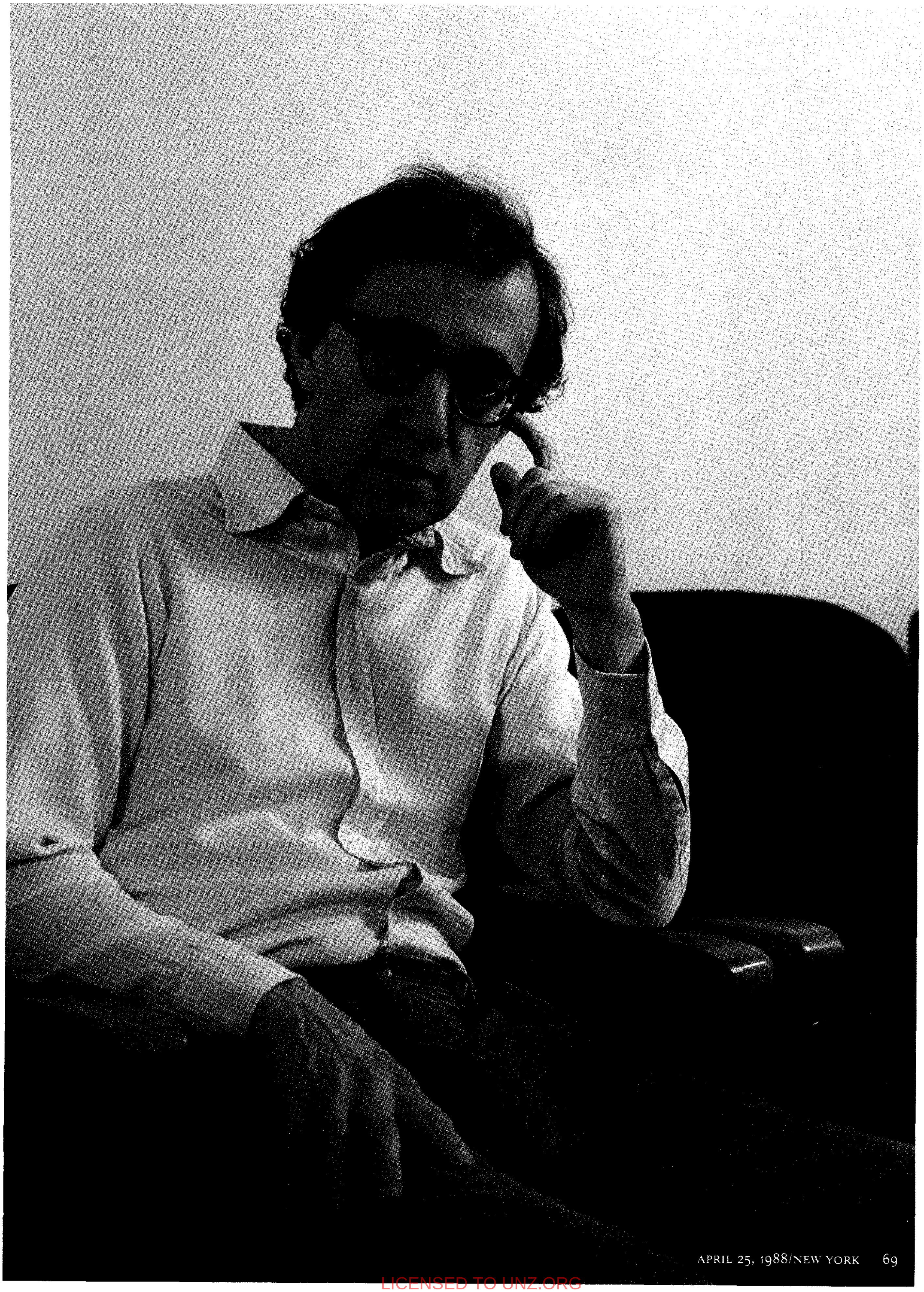
He also gives tradition the decisive imprint of New York City. *Annie Hall, Manhattan, Hannah and Her Sisters* are love letters to the big town, tenderly photographed by Gordon Willis and Carlo Di Palma. Who can forget the architectural tour on which Sam Waterston takes the girls in *Hannah*—where Woody discovered for us gems of ornament and design we have walked by a hundred times without noticing? And his use of music wonderfully floods the metropolis in the enchantments of nostalgia. *Radio Days*, New York in wartime as remembered by a small boy, is a crystalline jewel of a movie.

But these are New York love letters—that is to say, they are acrid, dubious, skeptical, disillusioned. No one has a more devastating ear for the chic-phony talk of the city's demi-intellectuals, or a more waggish sense of the city dweller's consternation when confronted by unfamiliar animate objects like lobsters or bats, or a darker understanding of the poignancy of the urban predicament. But local patriotism quickly revives when Woody Allen contemplates California, the detested "Coast," where he finds self-indulgence, egomania, and cynicism *in extremis*.

The themes on which he plays his brilliant variations remain constant: love and death, illusion and reality, and the unequal struggle between them. His comic vision rarely falters, but hilarity conceals, springs desperately from, profound melancholy. Death haunts him, and he wonders obsessively whether it abolishes all meaning in life. Then something, some ecstatic moment of illusion, restores the readiness to live: a glimpse of the Marx Brothers in *Duck Soup*, or Fred and Ginger dancing madly on the silver screen, or Charlotte Rampling sprawled on the floor reading the Sunday *Times* on a spring morning. François Mitterrand, of all people, summed it up the other day: "Strange century, ours. Terrible enigma. We experience life and death at the same time, as if two times were contained in one: one for hope, the other for despair."

Someone tells Woody's character in *Stardust Memories* that he is an atheist. "To you, I'm an atheist," he replies. "To God, I'm the loyal opposition."

Arthur Schlesinger Jr. is the Schweitzer Professor in the Humanities at the City University of New York. His most recent book is The Cycles of American History. *He served as film critic for* Show, Vogue, *and* Saturday Review.



BROOKE ASTOR

BECAUSE SHE IS NEW YORK'S OWN LADY BOUNTIFUL IN THE MIDST OF THE GREED DECADE.

BY LOUIS AUCHINCLOSS

THE TERM "SOCIETY LEADER" HAS BEEN SO MINDlessly overused as to have lost all but a faintly pejorative meaning, yet I would revive it—in its older, broader sense—to describe Brooke Astor. For she has been a true leader of society, in the larger sense of that word, in many areas of our urban life: cultural, political, educational, and philanthropic. She has been not only a friend of all the arts; she has herself been a master of the art of living. Brooke believes that the good life is more than doing the best you can for your fellow man, vital as that may be; it involves doing the best you can, in a civilized sense, for yourself. There should be order and grace in your personal life; there should be laughter and friends and, if possible, beautiful things.

Her background and early training were just right for the roles she was to play, but she had the character and brains from the start to take full advantage of them. Her parents—whose only child, as she once put it, she had "the priceless advantage of being"—had great but very different gifts to offer her. John Russell, a marine officer, was a kind and loving father who taught his daughter the value of self-discipline and imbued in her a patriotism she was never ashamed to assert, even to the most jaded sophisticates. Mabel Russell was as strong a character as her husband, but more devoted to the arts. It was she who, in Washington, took Brooke, at the age of twelve, to lunch with Henry Adams. But more important, she encouraged Brooke to read the great novels of French and English literature, laying the foundation for her daughter's own career as a writer of fiction. *The Bluebird Is at Home* and *The Last Blossom on the Plum Tree* have given Brooke a place in American letters comparable to Nancy Mitford's in England.

Marriage at the age of sixteen to Dryden Kuser, a rich but unfaithful young New Jerseyite, was an obvious mistake that had to be later rectified in Reno, but it was not one that Brooke would repeat. Her thoroughly happy unions to Charles "Buddie" Marshall and Vincent Astor were ended only by death. In 1946, she became an editor of *House & Garden*, and in her years on that magazine she helped make it a leading force in the development and improvement of taste in America.

The death of Vincent Astor left her in charge of his great fortune, half bequeathed to her outright and half to a foundation of which she has ever since been the very active president. Probably no one has ever come into significant wealth with better preparation for it. For many years before she became Mrs. Astor, she had been a sharp observer with a front-row seat of the follies and meannesses of the very rich. Having comfortable but limited means of her own, she had to learn just how far the dollar could be stretched, and nothing trains the financial eye better than comparing one's own hard efforts with the incompetence of so many who are endowed with deeper pockets. When she had her own fortune to dispose of, she was well possessed of two wise principles: one, that money is there to be spent or given away ("Like manure, it should be spread around" is one of her mottoes), and two, that to give well is harder than to spend well—both require hard work. It is edifying to contrast Brooke's style of living and her ways of giving with those of people many times richer.

At Vincent's death in 1959, the half of his estate that went to his foundation amounted to some $67 million. Brooke's first decision was that the money should be spent in New York City, where it had been earned. Her second was that she would personally supervise—see with her own eyes—just how each grant was made. And finally, she persuaded her fellow trustees that the foundation should give away its principal as well as its income.

She has done a brilliant job. Vincent told her that she was going to have fun giving the money away, and she has—more fun than the preceding five generations of Astors (all the way back to the first John Jacob) had in earning or blowing it. The foundation's report for its first 25 years shows a grant total of some $136 million, covering almost every area of urban life; education and museums received the most.

Brooke has gained much expertise on the cultural problems of the city by serving as an active trustee on the boards of her three favorite institutions, those she likes to describe as the "crown jewels" of New York: the Metropolitan Museum of Art, the New York Public Library, and the Bronx Zoo. For all her deep and undoubted concern with schools, recreation areas, parks, health, and the plight of the homeless, I suspect that the spirit of this wonderful woman, who complains wistfully at times that she has been turned into a public monument, will always linger most intimately in the Chinese garden court at the Met, in Astor Hall at the library, and in the Wild Asia exhibit at the zoo. She indeed merits the title some give her of Mrs. New York.

Louis Auchincloss, now retired from the law, has written 40 books, including The Golden Calves, *which is just being published.*

JIMMY BRESLIN

BECAUSE HE IS THE LAST AUTHENTIC VOICE OF THE NEW YORK WORKINGMAN AND -WOMAN.

BY PETE HAMILL

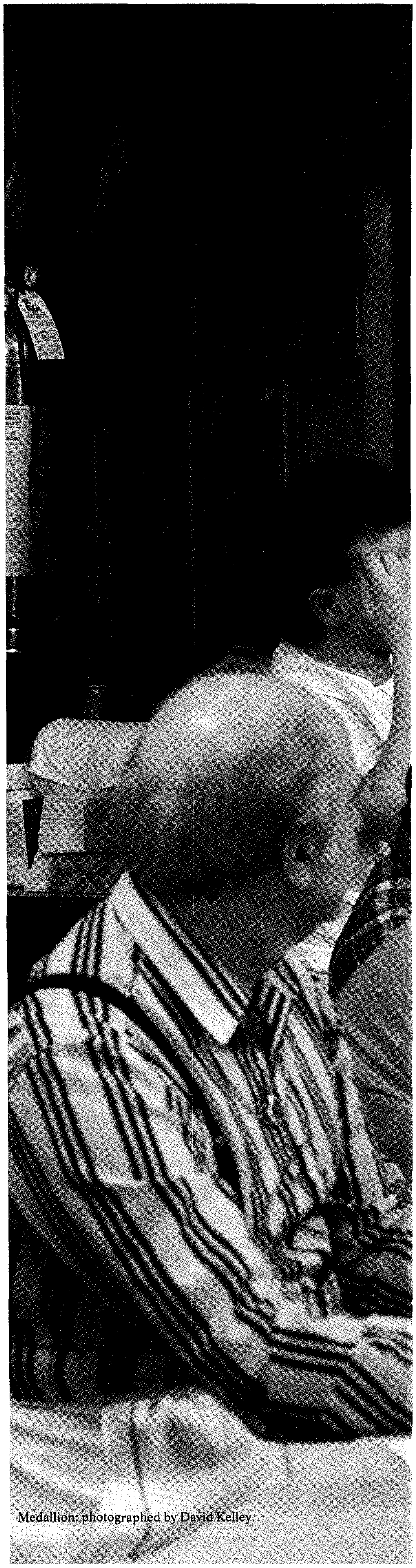
ALL OF THIS STARTED ONE FINE SPRING MORNING IN 1948. The kid had curly black hair then, and he was a lot thinner from all those summers as a lifeguard in Long Beach and Rockaway. A friend on the John Adams High School football team told the kid he had landed this great job as a copyboy on a newspaper. The kid said, "Hey, I'd like that, too," and his friend got him on. And so it started.

The newspaper was called the *Long Island Press,* and it was located on 168th Street off Jamaica Avenue, in Queens. The classified department was on the ground floor and, among other business, it handled death notices. The bereaved wrote the notices and paid the fee, and then a yellow carbon copy was sent to the city room, on the second floor. The kid's job that first morning was to take these yellow sheets over to a man named Chester Durgin, who chewed copy paper, served as official historian of the John W. Mark American Legion post, and wrote obituaries. Forty years have gone by and the kid still remembers Durgin working at his old stand-up phone:

"How long did he work at Con Ed? And where did he go to Mass? He was in the war too? Served under Black Jack himself? Good, good. . . . And what medals? And . . . *for Chrissakes, lady, will you stop crying?*"

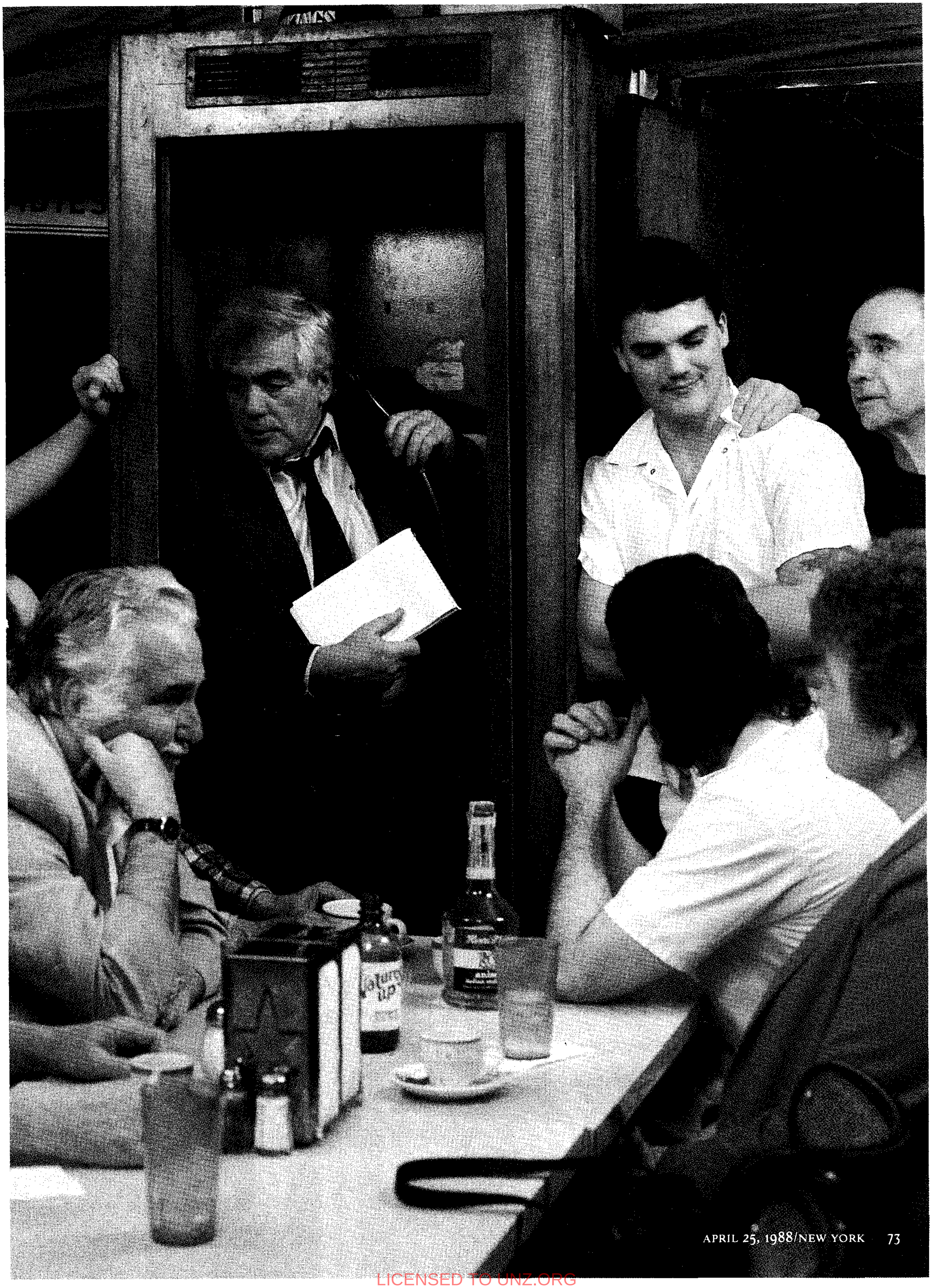
Right then, Jimmy Breslin understood that the newspaper business was going to be a long and difficult road.

He has made a lot of stops on that road, working at the Boston *Globe,* the NEA syndicate, the *Journal-American,* the *Herald Tribune,* the *World-Journal-Tribune,* the New York *Post,* and, since 1976, at the New York *Daily News.* Along the way, he has published millions of words, hundreds of magazine articles, some superb novels. His first play, *The Queen of the Leaky Roof,* will come to New York next season. Two years ago, he won his Pulitzer at last. That was the year he turned the city around on Bernhard Goetz, told the squalid tale of the



Medallion: photographed by David Kelley.

Pete Hamill is a contributing editor of New York.



stun-gun cops, got a Queens Boulevard lawyer named Mike Dowd to describe the bribery scams of Donald Manes, and wrote a compassionate series on AIDS. He is loved by many readers, loathed by others, feared by a few. Publicly, he moves across the New York stage with a certain deserved swagger. And yet part of him is forever moored in the second-floor city room of the *Long Island Press.*

"I didn't learn anything there," he says. "They taught you nothing. But it sure was a lot of friggin' fun."

His companion and unindicted co-conspirator in those days was a brilliant young newspaperman named Fred McMorrow, who liked drinking martinis and playing the piano with his hat on, and could write as well as anyone Breslin has ever met (he's now at the New York *Times*). To this day, Breslin and McMorrow greet each other in the accents of the departed Durgin.

There was a lot of carousing, some heavy drinking at places called the Terrace Tavern, Caras' on Merrick Road, Eddie's Dew Drop Inn in South Jamaica, and some splendid expeditions to the Jamaica, Belmont, and Aqueduct racetracks. Once, he and the writer Toney Betts were so sure they had a big winner that they borrowed hundreds, put it all on the horse (named Jo Jones), vowed to get out of the lousy newspaper business and open a bar with their gigantic winnings ("We won't drink too much, will we, Jimmy?"), and then watched the horse lose by a nose. There was nothing to do except go drinking.

HE CAN BE INFURIATING. BUT FOR MORE THAN A QUARTER OF A CENTURY, EVERYBODY HAS KNOWN HE WAS IN TOWN.

THERE WAS CERTAINLY a lot of that. Four years after starting at the *Long Island Press,* Breslin was earning $60 a week and having a hell of a good time. Then there was one final good time. He and McMorrow finished a shift at four o'clock one morning and decided to go out to Fire Island, where, Breslin says, "We got thoroughly stewed." They then tried getting home in a ferocious summer monsoon. Both were soaked when they reached the city that evening, and Breslin never made it home. He had to go to the paper. He walked into the empty sports department, stripped off his clothes, covered himself with a blanket, and began to type the major-league standings. Across the hall was the society department, and a Queens matron arrived with some glossies of a bride. She popped her head into the deserted sports department and said, "Excuse me." Breslin said, "Can I help you?" He stood up, the blanket fell away, the matron screamed, and Breslin was gone.

But the talent was there from the start, and that kept him going. When he's wearing his public face, Breslin sometimes will declare that the greatest literary influence of his life was Carl Lundquist, who wrote the UPI baseball roundup (he never mentions the volume of Auden's poetry he keeps in his desk). He credits Harry Grayson of the NEA syndicate for teaching him that the best story is in the loser's dressing room. He sometimes apologizes for his first book, a lovely 1959 biography of the trainer Sunny Jim Fitzsimmons: "That's all I knew. Racetracks. What was I gonna write? *The Discourse on Method?*" But by 1960, it was clear that he was mastering his craft. His book on the first year of the New York Mets was called *Can't Anybody Here Play This Game?* And that changed everything. John Hay Whitney ran it as a serial in the *Herald Tribune,* and then Breslin was offered a column.

His true education started at the *Herald Tribune,* under the tutelage of a brilliant cuadrilla of editors: Buddy Weiss, James Bellows, Dick Wald, and Si Freidin. "Jesus Christ, they were nice to me. They took a lot of time with me, and they were all *smarter* than I was. That's the secret, isn't it? Find someone smarter than you and stay with him . . ."

Breslin is one of those fortunate men who have learned the most important things from women. His father, James, was a piano player who went out for a pack of Camels in 1936 and never came back ("He didn't even leave a sample of his handwriting"). But his mother, Frances,was a schoolteacher and later a welfare worker; there were always books around the house and a regard for the rhythms of the American language. Two aunts went to Barnard; his sister, Deirdre, has a Ph.D. More important, Breslin has been married to two remarkable women.

"I've had colossal, undeserved luck with women," he says.

This is certainly true. His marriage to Rosemary Dattolico lasted 26 years. She was an extraordinary woman: funny, sensible, highly intelligent. They had six children together, and in the years when Breslin was wandering the wild side, she held the family—and his career—together. After a long, dreadful season of pain, Rosemary died of cancer in 1981. For a year, Breslin seemed burned out and lost. Then he started going out with Ronnie Eldridge, herself a widow and a mother of three. They had known each other for years in a casual way, particularly when she worked for Robert Kennedy. But Breslin's sagging morale started to revive. When they married, in 1982, friends of both predicted doom; the kids fought over turf and affection; Breslin groaned and wrote about the kids in the *Daily News.* But Ronnie's good humor and patience prevailed. The kids grew up and moved out (more or less). Breslin has since done his finest work.

Today he is in full stride, contracted to leave the *Daily News* in October for New York *Newsday,* finishing a biography of Damon Runyon, planning more novels and plays, and turning out the column. At 58, he is living proof of the adage that Irish heavyweights mature late. He can be infuriating, competitive, compassionate, hard, sentimental, morose, boastful, and shy. But for more than a quarter of a century now, everybody has known that he was in town.

Last year on *The Larry King Show,* Ed Koch was asked if he planned to run for a fourth term. He said yes, and a fifth and a sixth term too.

"And then," the mayor said, "I'll give the eulogy at Jimmy Breslin's funeral."

Not bloody likely.

MARIO CUOMO

BECAUSE HE'S PERSUADED SO MANY—IF NOT HIMSELF—THAT HE'LL BE PRESIDENT SOME DAY.

BY ROGER ROSENBLATT

"Run!"

"Electric chair!"

The calls blurt out like party horns from the Saint Patrick's Day crowd, shivering twenty-deep along Fifth Avenue, staring at him hungrily like children before a religious feast. Packed as hard as a frozen roast in a raincoat and hat, he smiles and waves at everyone. "That was the first time I ever heard them yell at me to go for the presidency," he said when the parade was over. "Calls for the death penalty, I get those all the time. But people need an occasion to set them off, like the killing of Officer Byrne by the drug dealers." He has reasons for opposing the death penalty, and reasons for not running for president. Mario Matthew Cuomo, the fifty-second governor of the state, the first Italian from Queens to hold that job, has a thousand reasons for everything.

But when you talk to him awhile, you get the feeling that when he is being most ineluctably logical, he is also being wrong; and when he is most flaccidly illogical or alogical, he is right as rain. His rationale for not seeking the 1988 Democratic nomination is impeccable: He gave his word to the existing candidates that he would stay out of the race, and he believes that the others are better qualified than he. The fact (acknowledged by everyone but Cuomo) that none of the present candidates save Jesse Jackson generates an emotional response above zero does not enter Cuomo's calculus. Neither does the certainty that in TV debates he could make George Bush look like George Bush. So Cuomo is perfectly right being wrong, and you get the odd suspicion that he prefers it that way.

Whereas on the death penalty, he is wrong being right; all the statistics he raises in favor of his position pale beside the Christian faith that tells him that for the state to take a life is a sin. Remember his fame-making keynote speech to the Democratic National Convention in San Francisco? A sloppy botch of rhetoric, by his own admission, yet it brought down the national house. Why? Timing, he says, like taking a girl's hand at the right moment on the right evening in the right light. Give him that. But the hand bone is connected to the head bone, and in the end, no one but Mario Cuomo could have made that speech work: Mario of the logical illogic, the malleable-iron face, the thick-quick hands, Catholic-liberal, public-private, open-secret, love-talking Mario, whom, when it comes down to it, people simply like.

Run. Electric chair. High in his office in the World Trade Center on Saint Patrick's Day, he displays a mind that runs perpetually between ambition and sin, as if it were caught in a rundown between third and home (the young Cuomo played minor-league baseball). He sort of relishes the trap. He remains very high all day, moving a little manically among jokes ancient and modern, flights of fancy, history, philosophy, politics, the ribbing of his staff. He is New York–funny, telling, without my asking, how his papa taught him about sex shortly before Mario married: "He takes me behind [the Cuomo grocery store in South Jamaica] and begins: 'Now, there's the bull and the cow.' In Italian. 'You know? The bull and the cow?' I said to him, 'Pa, don't worry. The priest gave me a book. The book says, This is the cow and this is the bull.' Pa says, 'You sure? Okay.' That was his lecture on sex."

Inspired, he puts in a speakerphone call to his mother, still living in the old neighborhood, ostensibly to verify the story. He says, "Ma! What did Papa tell me about the bull and the cow? A writer here wants to know." He lies with delight. The disgust of Immaculata Cuomo, 86, crackles over the phone. "What kind of stupid person would ask you what your father told you about sex?" she asks. "It shows that they're all stupid. They shouldn't be writing books. They should be *reading* books."

Cuomo loves it. "Every time I go on television, she calls me up and says, 'What did you do wrong?' She figures, you're up there, so you have to do something wrong." The remark is serious. Under the skin, Cuomo, too, believes, almost as an imperative, you're up there, so you have to do something wrong. It is why his being up there appears to feel like a high-wire act: Few can do it, but who would want to? Testifying to the importance of loving ("the one thing I've learned in 55 years"), he springs to the preposterous, sublime analogy: "They stuck nails in my hands. But I give, nonetheless. The value is in the giving. I am trying very hard to love you, and that is the ultimate test."

Expressions of shame, self-doubt, remorse work their way into his exhilaration: When he recollects Papa, as he does frequently nowadays, he is "probably trying to compensate" for not being sufficiently appreciative when Papa was alive. When he was a kid, the church forbade girls to wear patent-leather shoes, so the boys could not look up their legs in the reflection. Shame from the start. The world was made to shun. "The monk," says Cuomo both critically and wistfully, "spends his life weaving baskets to give his hands something to do in the grim interval between birth and eternity."

But in Cuomo's lives, both as a lawyer for the little guy and as governor, the world was never for shunning. Shun the world and you are insulting God, he says. Ah, yes. But there are so many complications, as in the abortion issue, where private

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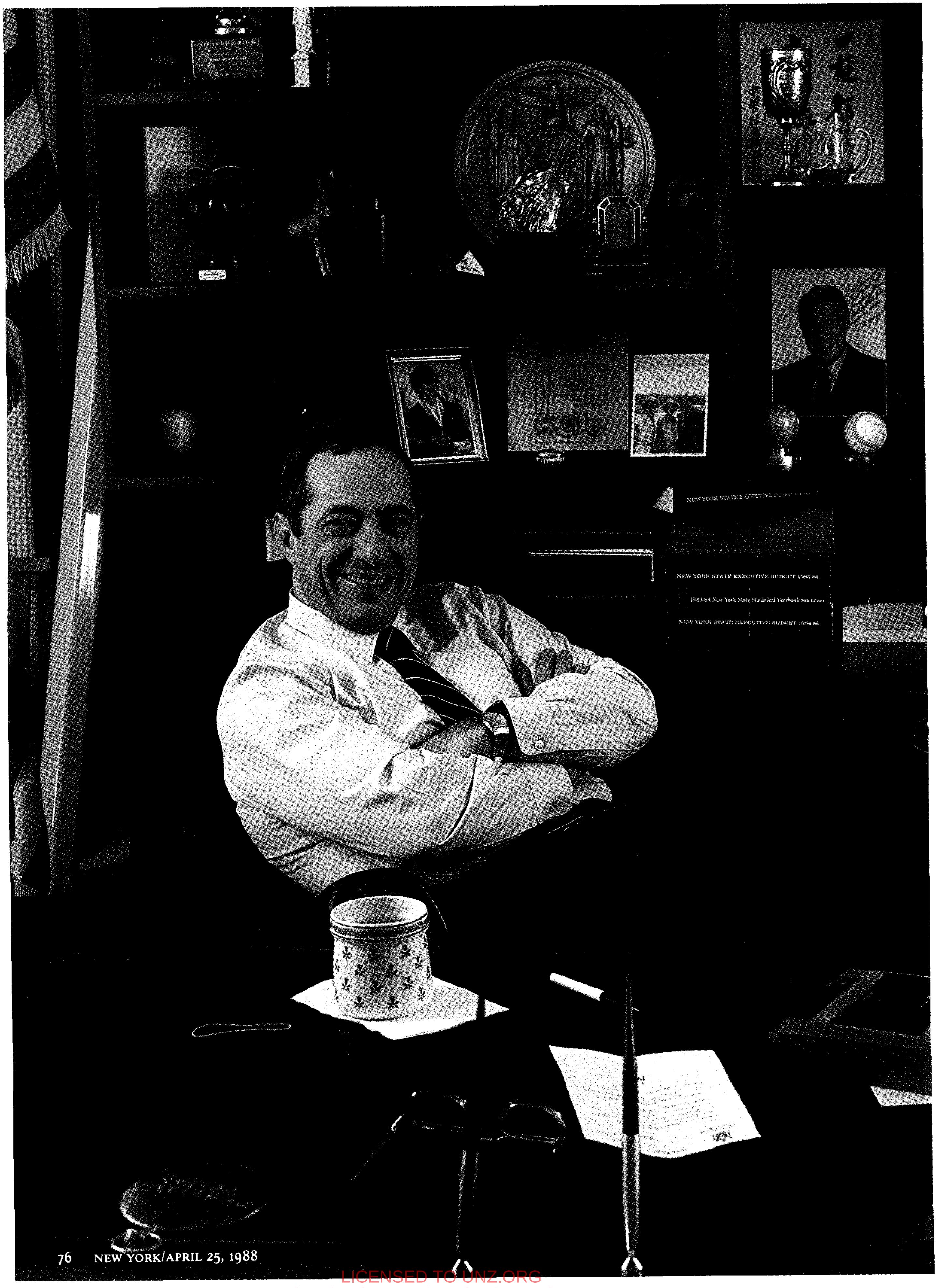
Roger Rosenblatt, who recently won his second George Polk award, is a senior writer at Time *and an essayist for the* MacNeil/Lehrer NewsHour.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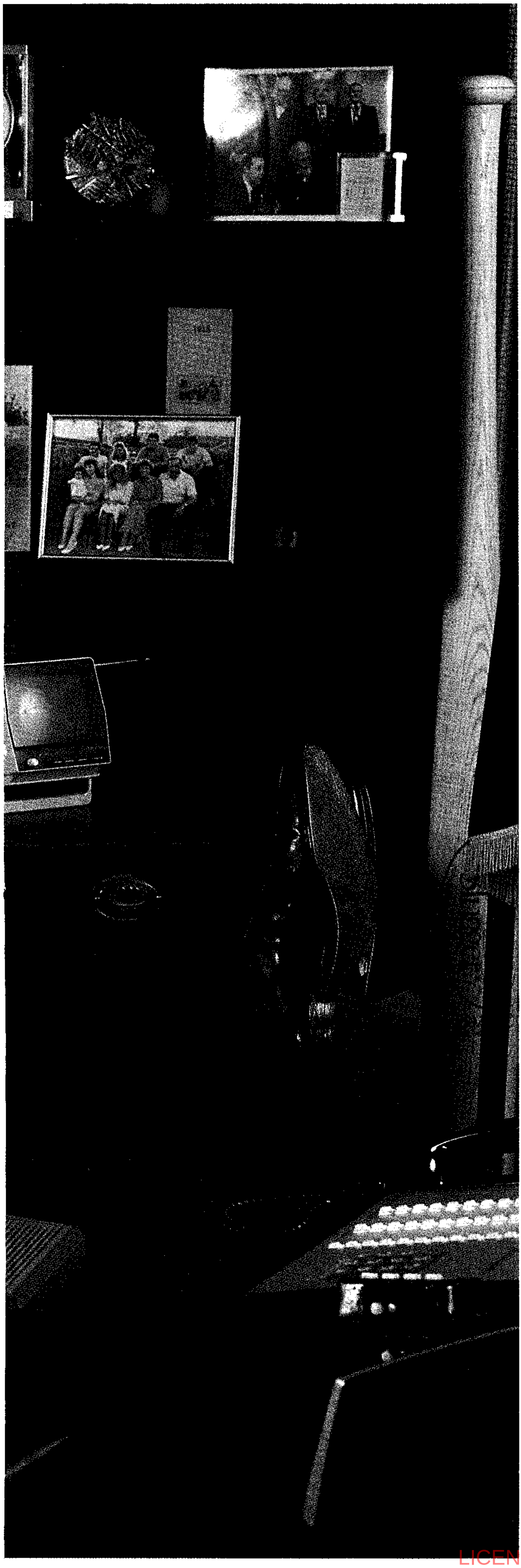

and civic values collide. (The Notre Dame speech on abortion, when he took on Cardinal O'Connor—now, that *was* brilliant.) The temptation of Mario: "You're tempted all the time to measure yourself by the reaction at the parade." The stations of the crossroads: "Sometimes I feel that I spend too much time thinking about what I'm thinking."

A mighty mess, to be sure, but it all rings true, even if one allows for the fact that public people in self-scrutiny generally are not to be trusted. In abstract conversation, Cuomo's dialogues between self and soul are enormously attractive. Applied to specific questions, such as whether or not he will run for president, the quality is irritating. Yet the attitude is consistent with living in mystery, which is clearly where Cuomo is most uncomfortably comfortable. "Now, some people are confused by Christianity because they think that an act of faith means suspending intelligence," he says. "Not at all. You're simply asked to believe things you cannot *prove* with your intelligence."

THE PRINCIPLE IS ILLUSTRATED BY THE STORY OF HIS brother Frankie's five-year-old boy, who froze to death in a canal behind Frankie's house. They found him with his feet cracked through the ice, his eyes wide open, hands clinging to a rope on the bulkhead. The boy was so beautiful. Even priests cried at the funeral. The second day of the wake, Cuomo and his brother took a walk and Cuomo asked, "How do you handle this?" Frankie said, "Look. Either there is some ultimate explanation or there isn't. I'm going to choose to believe there is."

I ask, "Would Frankie be in pain if I wrote that story?"

He thinks, then answers definitely: "No."

The night of Saint Patrick's Day, at his monthly radio call-in show on CBS, we are somewhere in Black Rock, the CBS tower in midtown. The area is nearly empty at that hour, the building rising to the dark like a comic-book phantom. Cuomo is high as a kite. Before the show begins, he surveys a large poster bearing the faces of Cardinal O'Connor and Mayor Koch. Cuomo produces a black pencil and proceeds to draw a beard on the cardinal and a mustache on the mayor. Koch looks the perfect roué, a bit like Gilbert Roland. Everybody roars. Soaring still, Cuomo clamps on his earphones, a big kid in earmuffs, and takes on all callers. Ed from Buffalo. Carol from the Bronx. An Indian woman from Rochester calls to talk about the presidential election. And Don from Long Island presses Cuomo on the death penalty. *Run. Electric chair.*

His day ends a little after eight. His retinue in tow, he heads off to the car that will take him to the chopper that will fly him north to Albany in the night. I try to imagine what the governor's mansion looks like. Imperial Victorian rooms. Cuomo at his desk writing in his diary in his upstate monastery-castle-museum open to the public.

What is he like? How can you tell? A figure of the old neighborhoods, he is instantly recognizable to any New Yorker over 40, but not comprehensible. "Mario? He's okay. You know?" A person's brooding insides? The old world never looked for them. People in the neighborhoods developed a sense of privacy, of enclosure, that simply went along with whatever else one did. Play ball, be a lawyer, a governor of the state. To Cuomo, people are *supposed* to be mysteries; he does not feel the strain of those who would like to dissect him.

And yet the glimpse of a place of sadness under the exuberance, as if his life had long ago become an overwhelming dream and he, big as he is, were afraid of that dream.

"You know what I miss?" he says. "The things that are dying away. Like my neighborhood. We had an Orthodox synagogue on one corner, our grocery store on the other. Every ethnic strain in one place. My mother's generation, the old culture, it made you intimate. You didn't have television, didn't have air-conditioning. You learned to live with each other on the stoops. 'Hey, Ma. I'm going across the street, by Paladis.' Pa-lá-dis. You always went *by* Paladis. Everything was by Paladis."

PHILIPPE DE MONTEBELLO

BECAUSE HE HAS RESTORED THE METROPOLITAN MUSEUM TO ITS RIGHTFUL PREEMINENCE.

BY HILTON KRAMER

PHILIPPE DE MONTEBELLO, WHO WILL OBSERVE NEXT MONTH BOTH his fifty-second birthday and the tenth anniversary of his appointment as director of the Metropolitan Museum of Art, would appear to be living a charmed life. Handsome, well born, long and happily married, and, since the age of 42, occupying the top job in his profession, he can look back on a career that has the quality of a storybook success. It is a success that is all the more remarkable in having been attained without the achievement of any intellectual distinction or the stress of any toughly fought competition. So smooth, indeed, have been both his rise to the top and his handling of its daunting responsibilities that de Montebello seems at times more like a figure from central casting than the real-life director of one of the world's great art museums.

It was his immense good fortune, of course, to come to the directorship of the Met in the immediate aftermath of the most disruptive—and, some thought, most discreditable—period in the museum's history. Under the ten-year reign of Thomas P. F. ("Publicity Forever") Hoving, director from 1967 to 1977, the Met had passed through an era of reckless expansion, incessant scandal, and increasingly spendthrift policies that left the more knowledgeable part of its public angry and disheartened. Almost anyone with a talent for bringing calm and a renewed sense of dignity and purpose to the Met's hallowed precincts could count on the gratitude of the museum's many and varied constituencies.

De Montebello, with his mellifluous voice, cosmopolitan manner, and diplomatic flair, proved to have such gifts in abundance. If they didn't exactly add up to everything one wanted in the director of New York's—and the country's—most important art museum, they were nonetheless a welcome relief from the obnoxious publicity and general tumult that had come to characterize the Met's affairs under his predecessor.

It was not to be expected, however, that de Montebello—or anyone else in his position—would turn back the clock at the Met, and he hasn't. The hugely expensive blockbuster shows have continued without abatement, and so has the rampant commercialization. (Only last year, the Met opened a large retail shop in a shopping mall in Stamford, Connecticut.) The Hoving regime had transformed the museum's already gargantuan facilities into a Pentagon-scale enterprise, and it was inevitably the first duty of Hoving's successor to keep it all going full blast. Under Hoving, moreover, the Met had also greatly increased its popular appeal, sometimes at a considerable sacrifice to its intel-

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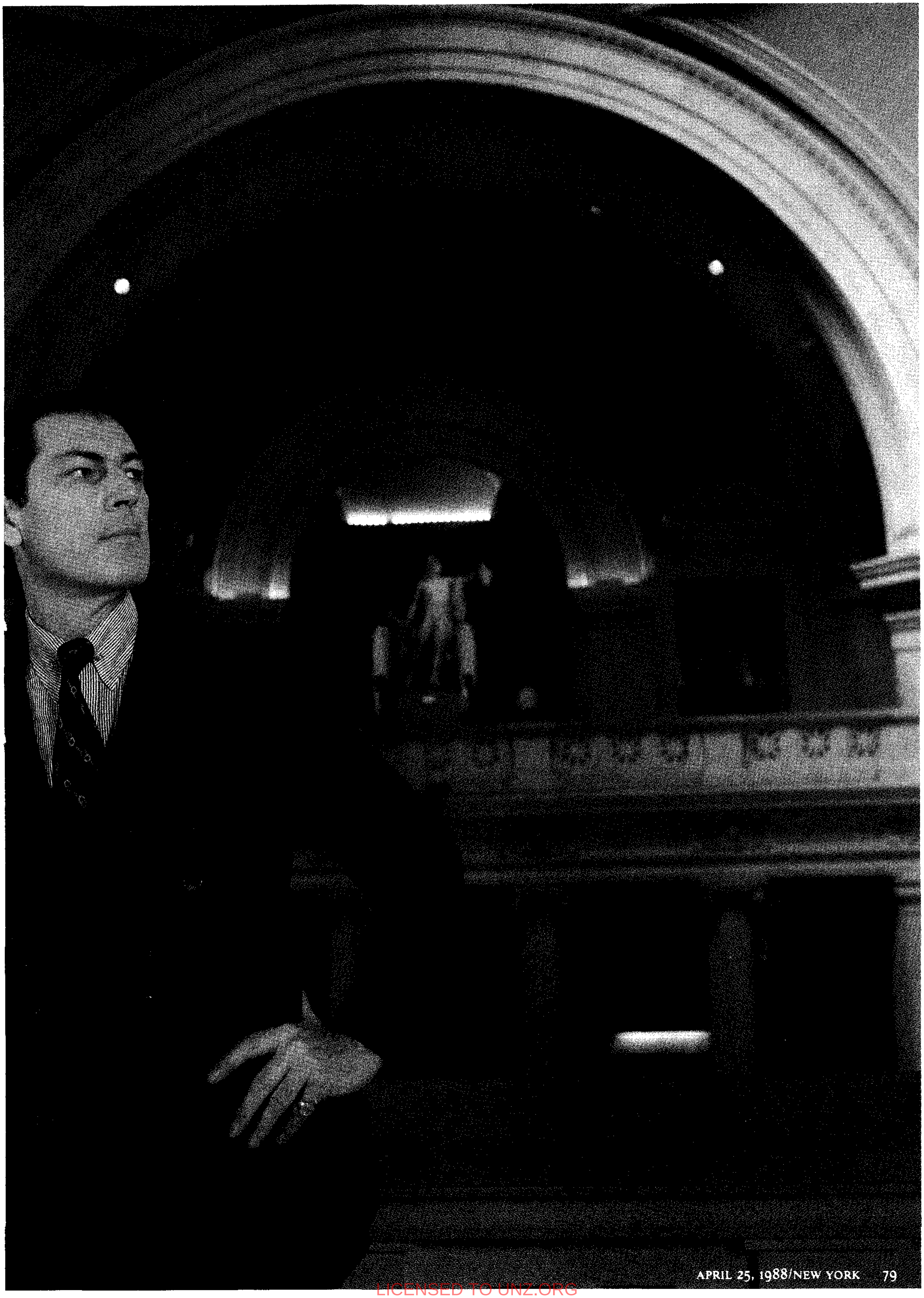
Hilton Kramer, formerly the chief art critic for the New York Times, *is the editor of* The New Criterion. *His most recent book is* The Revenge of the Philistines.



lectual standards, and it therefore fell to de Montebello to find a way to sustain the momentum of that appeal without further compromising the museum's intellectual integrity.

Given the situation that de Montebello inherited from Hoving, as well as his own gifts, it should come as no surprise that his triumphs as the Met's director, which have been numerous, have tended to be those in which the arts of diplomacy and persuasion count for a good deal more than either a profound knowledge of art itself or a talent for intellectual leadership, neither of which would seem to be his forte.

In this respect, he has proved to be an effective negotiator when it comes to making the kind of deals—whether with the French museum bureaucracy or the Soviet Union's cultural ministry—that are essential to the blockbuster shows that bring in the crowds. But it is not only in his dealings with French bureaucrats and Soviet commissars that de Montebello has proved to have the requisite diplomatic skills. Within the museum itself, it has been his greatest achievement to have restored to the curatorial staff a feeling of professional self-respect and intellectual responsibility—something that had been so woefully eroded in the Hoving era that one had come to think of the Met's curators as permanently looking over their shoulders.

It has no doubt contributed something important to the staff's morale—and to public confidence, too—that the Met now has a director who has not tried to make himself a glitzy media figure in the Hoving mold. De Montebello's errors of taste have been of another kind. His radio commercials for the museum's big shows, for example, have often been deplorable. One has an especially awful memory of the shameless appeal to prurience that was made in the commercials for the Balthus exhibition. And the photographic blowups of de Montebello that are used in the museum to sell his taped talks are simply comical.

ALL THE SAME, IT CAN BE SAID OF DE MONTEBELLO, as it could not be said of his predecessor, that he has never given us the impression that he is using the museum as a springboard to some other career or some other cause. He strikes us as loving both his job and the museum he serves, and that counts for a great deal, especially in New York, where nowadays so many people in top jobs seem to have no real attachment to the institutions they work for.

It may have been his zeal in aspiring to make the Met even greater than it already is that led de Montebello to make his single greatest mistake as director. This was his determination to make the Met a major force in twentieth-century art and, thus, a major rival of the Museum of Modern Art. The result has been a failure so huge in scale that in the end, it may very well compromise de Montebello's tenure at the museum.

The obligation to create an ambitious department of twentieth-century art is, of course, another of the ill-conceived ideas de Montebello inherited from the Hoving regime. De Montebello created in the Lila Acheson Wallace Wing a sort of brainless museological behemoth that is of no conceivable interest to anyone. Much of the art that hangs in the 22 galleries of the shapeless Wallace Wing is less than mediocre, and the entire enterprise has proved to be a bust with artists, art collectors, and the most committed part of the art public—precisely the constituency the Met hoped to attract with this expensive facility.

Despite this spectacular failure, however, the career of Philippe de Montebello continues to prosper as he enters his second decade as director of our greatest art museum. If he has not succeeded in making the Met an important part of the intellectual life of New York, he has nonetheless restored a semblance of civility to its principal operations. It isn't everything New York might wish for at the Met, and it isn't everything New York needs as it approaches the end of the twentieth century. But it unquestionably represents a distinct improvement over what we have so recently seen—and about how many other of New York's major cultural institutions can that be said?

JOHN FAIRCHILD

BECAUSE HE RULES THE FASHION WORLD LIKE A BRILLIANT, MERCURIAL AUTOCRAT.

BY JOHN TAYLOR

IT WAS NOVEMBER OF 1986, AND JOHN FAIRCHILD WAS having lunch at Le Cirque when it dawned on him that all these people arranged in twos and threes and fours at the generous tables and comfy banquettes, all these people nibbling and sipping and waving, kissing and table-hopping and flickering their eyes around this peach-colored haven of privilege and glitter to see who else was there—all these people, Fairchild suddenly realized, represented nothing less than a new social order.

He hurried back to the office with that nugget, and a little more than a month later, *W*, Fairchild's slick bimonthly newspaper, ran a cover story entitled "Nouvelle Society." Its tongue-in-cheek codification of New York's newest subculture—the Trumps, the Gutfreunds, the Steinbergs, the Taubmans—created a most delicious stir. Those included in Nouvelle Society couldn't decide if they should be flattered or infuriated. So accurate and timely was the phrase that it eventually entered the vocabulary of the chic as a reference point for the eighties. All of which served to illustrate once again John Fairchild's role—in an it's-all-a-lark spirit, of course—as the Lévi-Strauss of the limousine set.

But Fairchild, 61, is not simply the reigning anthropologist of fashion. The chairman of the board of Fairchild Publications, a collection of 33 magazines and trade papers that includes *W* and *Women's Wear Daily*, Fairchild is arguably the single most influential individual in all of New York's $15-billion fashion industry. His pronouncements carry such impact that he does more than merely chronicle the ebb and flow of fashion. By choosing to emphasize specific designers—and specific features of their huge collections—he comes close to actually determining what fashion will be. "He's a genius," says Eleanor Lambert, who does fashion P.R. "He marks trends and turns them into accepted style."

The reach of Fairchild's publications has led people to describe him as a power broker. "There is no doubt in my mind that *Women's Wear Daily* can make as well as break a designer," says Pat Buckley. Some think he holds similar sway over the socially ambitious. It has been said that certain people decide to attend certain parties only

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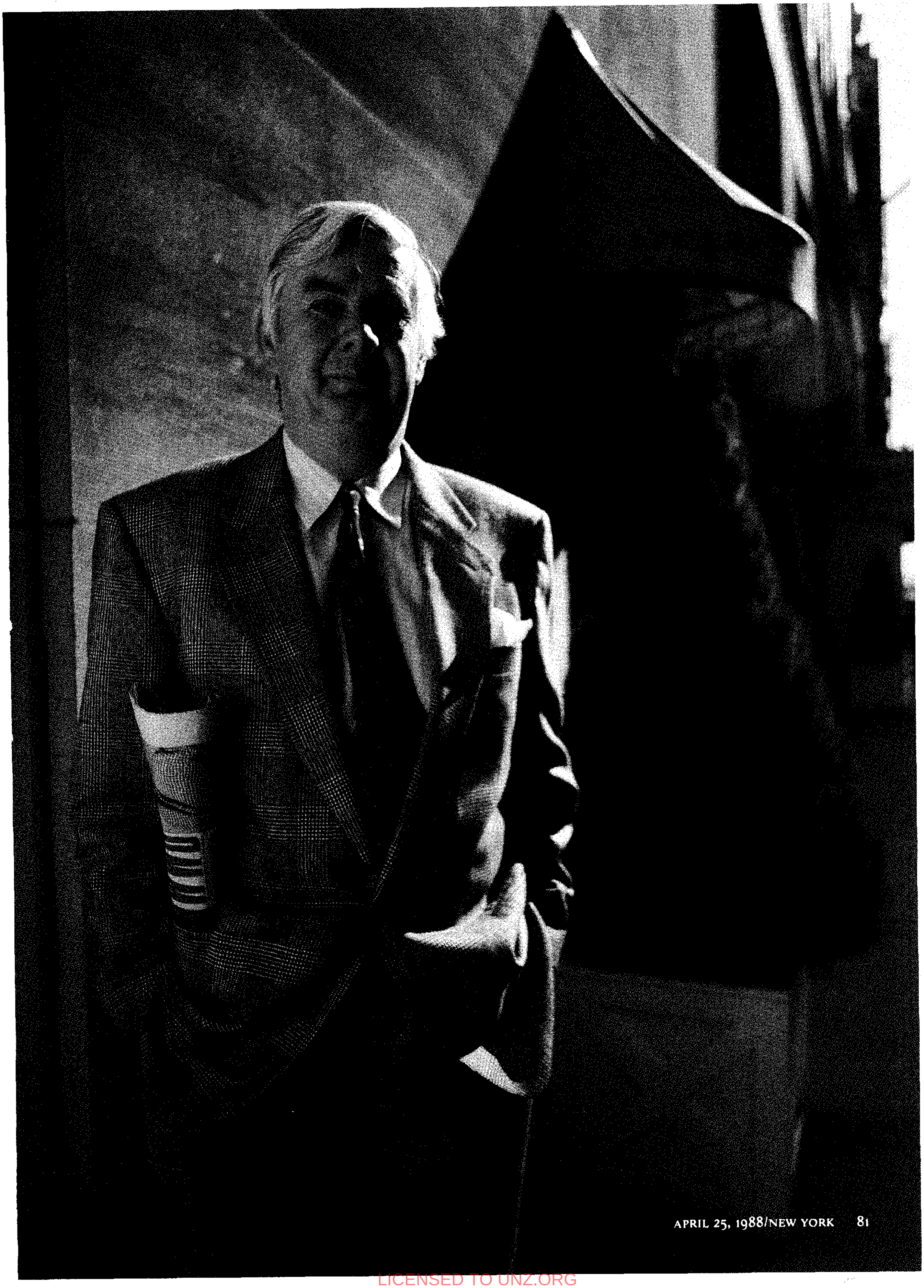
John Taylor is a contributing editor of New York.



after ascertaining that a *W* photographer will be on hand.

If Fairchild is one of the most influential men in fashion, he is also one of the most controversial. He has been called, among other things, a son of a bitch and a *monstre sacré*. That is in part because over the years he has feuded with—and banned from his papers—designers ranging from Giorgio Armani to Yves Saint Laurent. The feuds, however, often start when designers, many of whom are known for capriciousness themselves, give exclusives to other publications or when *they* ban Fairchild's writers from their showrooms.

Still, charges of fashion tyranny will probably always plague the man. Alan Millstein, editor of the *Fashion Network Report*, recently described him as someone who "likes to orchestrate controversy and conflict mixed with spice and sometimes malice." Some of his critics have blamed Fairchild, whom they also call the Last Emperor of Fashion, for last year's short-skirt debacle, since Fairchild had avidly promoted thigh-high hemlines, only to see many of the designs go unsold.

But it is the fashion industry's fascination with and fear of Fairchild that has led it to invest with occult and dark, tangled motives. His associates, at least, find it simpler and more accurate to view him as an old-fashioned newspaperman. "People will think they have influenced Mr. Fairchild, sucked him in," says Michael Coady, the publisher of *W*. "But he's basically a reporter. He's there to get the story, and in the end, he gets it some way. That's his saving grace."

FAIRCHILD DOES NOT, AS A MATTER OF FACT, PLAY THE social game himself. He rarely attends the affairs that his publications chronicle so exhaustively ("I hate parties," he says. "I don't know what to do with myself in those rooms"), and Jill, his wife of 37 years, does not usually wear couture dresses ("She is not interested in clothes"). Nor does Fairchild play power publisher. While he has a fancy office with rice-paper window screens and red chintz sofas, he spends most of his time at a small wooden desk in the grungy newsroom where many of his reporters and editors sit.

Like a true newspaperman's, his greatest joys are the hot exclusive and the accurately forecast trend. He attends fashion shows and personally oversees photo shoots. When he travels, as he often does, he is forever phoning back to the office with some news item he insists on printing immediately. "I love doing the reporting myself," he explains.

What drives Fairchild is his enthusiasm for the *idea* of fashion, for its paradoxically irrelevant yet essential role in the human drama; and, feuds aside, to the extent that he is faulted, it tends to be for his enthusiasms. "He gets criticized for it," says Patrick McCarthy, *WWD*'s executive editor. "Some people are not ready to move as quickly as he is." Fairchild simply enjoys stirring things up. All journalists do. Anyway, to take pleasure in fashion is to take pleasure in change for the sake of change. And the uproar that any change provokes—be it raising hemlines or decreeing a new social set—is all part of the fun.

Fairchild's biggest success has been the creation of *W*, in 1972. With that publication, he began systematically to review the social parade, praising and damning individuals and their wardrobes as he saw fit. That naturally led to scrutiny of the social milieu, and that, in turn, to the annotation of social strata. These ranged from "the Beautiful People" to "Fashion Victims." In 1985, *W* ran its anthropological classic "The Tribes of New York," which deconstructed the city's upper crust according to its various cliquish allegiances.

But Fairchild, who is usually able to negotiate the narrow channel between irreverence and viciousness, rarely tears anyone to shreds. Indeed, beneath all the prankishness is an underlying affection for those who participate in the often ridiculous rituals of the fashionable life. "Anything that makes people look better and feel better is fine with me," he says. "Fashion is part of the joy of life and should be defended on that basis."

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MAX FRANKEL

BECAUSE HE IS PROFOUNDLY CHANGING THE MOST INFLUENTIAL NEWSPAPER IN THE WORLD.

BY HARRISON E. SALISBURY

WHEN MAX FRANKEL TALKS ABOUT NEW YORK, his words turn poetic:

"Oh, to be young and rich in New York City!

"Oh, for a chance to grab one rung on the ladder!

"Oh, to be *somebody* in this town!"

When Frankel speaks those words in the bright coziness of his executive editor's office, just off the block-long city room of the New York *Times*, you hear the echo of a ten-year-old refugee from Hitler's Germany, just arrived with his mother in Hoboken in the icy winter of 1940.

The man who for eighteen months has been directing the reporting and editing of the *Times* is that quintessential New Yorker, the immigrant who, wide-eyed, made the rough passage from deprivation to the land of golden opportunity. No one has to explain the Holocaust to Max Frankel. He and his mother escaped the Nazi Reich by courage and good fortune, his father expelled from Germany into Stalin's *gulag*, no way to tell when or if he would ever be freed (he made his way to the United States after World War II to rejoin his family).

Given Frankel's past, his brilliant record at Columbia, with an M.A. in political science, a Phi Beta Kappa key, membership in the Council on Foreign Relations (still proudly listed in his *Who's Who* entry), with a Pulitzer Prize for foreign reporting (China, 1973), you might expect his *Times* to be double-domed, etched in the image of the good gray journal created by Adolph S. Ochs.

It's not. Never, say the professional critics, has the *Times* published so much soft news ("life-style," in the *Times*'s jargon) and on page one. What's going on here? Frankel is an intense, cerebral man. James "Scotty" Reston, the *Times*'s legendary Washington chief, has called him "a man of extraordinary ambition and extraordinary pessimism." Of the ambition there is no doubt. As to the pessimism, it's not so clear. Max was one of Scotty's boys. He smoked a pipe, like Scotty. He wrote like Scotty. He talked like Scotty. He even began to look a bit like Scotty, the same slightly pouter-pigeon body.

The other strong influence in Frankel's professional life has

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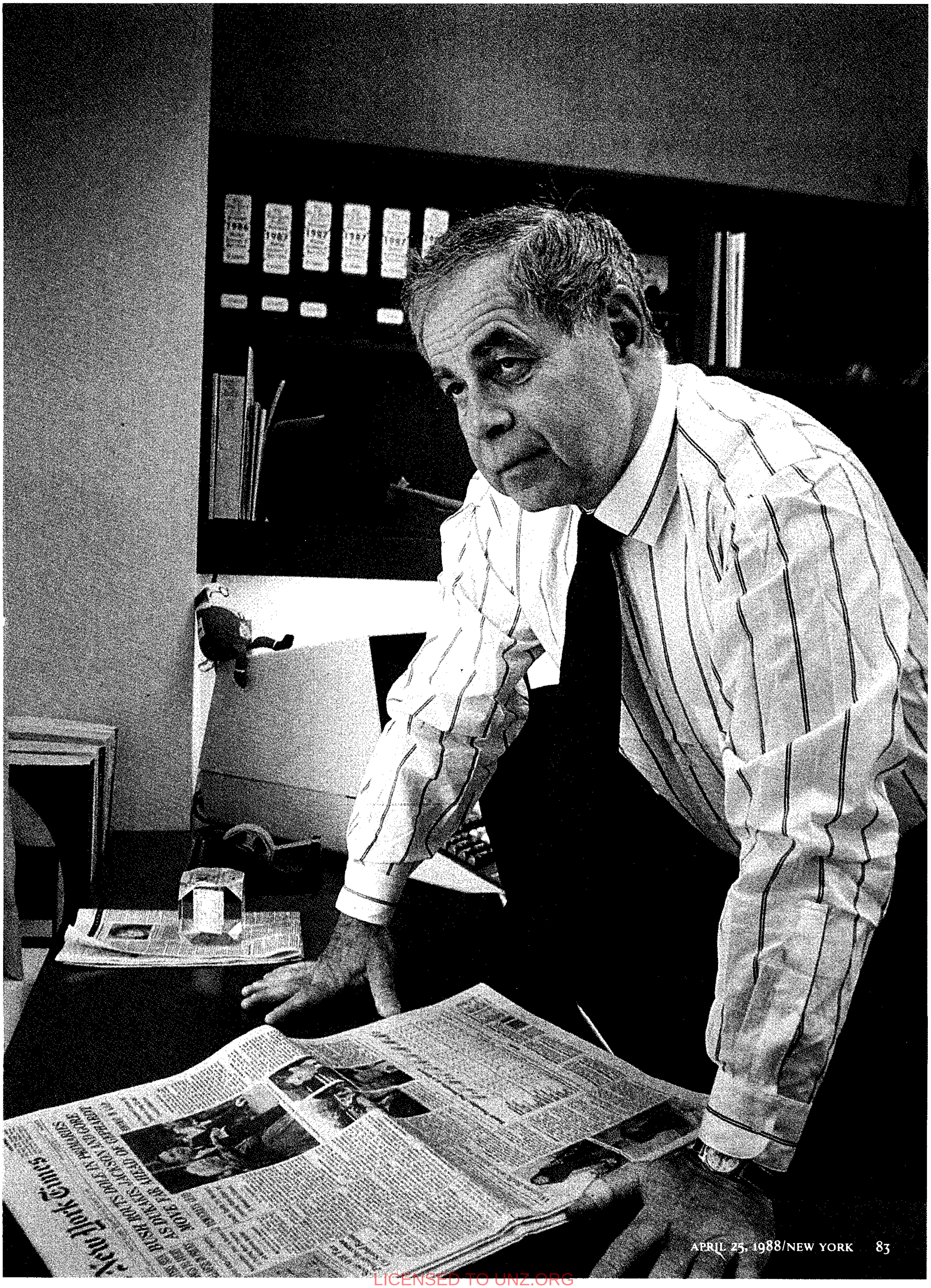
Harrison E. Salisbury, a New York Times *correspondent and editor for 24 years, has written 27 books. His latest is* A Time of Change: A Reporter's Tale of Our Time.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been Henry Kissinger. The two men have parallel histories of escape from Hitler, serious philosophical views on foreign affairs and government. But Max speaks perfect English; Henry's heavy accent is his trademark. Frankel's finest single piece of prose is the affidavit he filed for the *Times* in the Pentagon Papers case, analyzing the Washington system of “trade in secrets” between newsmen and the government, epitomized by Kissinger's daily modus operandi.

So why did Frankel dissolve the life-style section of the *Times* and give it run-of-the-paper, page-one exposure?

WELL, SAYS FRANKEL, THAT SOFT-HARD ARGUMENT “is a joke.”

“What they call soft news is hard-hard news. Hard news is what happens today. And hard-hard is why it happened and who made it happen. Take hemlines, for instance.” Hemlines, he observes, aren't trivia, some aberrant whim. They're what he considers hard-hard news, and “to catch a trend at just the right moment is the most important thing we can do.”

Banging out copy on a Vietnam runway in 1968.

HE BELIEVES PEOPLE'S INTERESTS HAVE CHANGED AS THE WORLD HAS CHANGED.

It's more important than diplomats jumping on and off airplanes and even more important than a “medium war.” It's economic news of prime importance to the New York “rag” trade, the great New York complex of fashion, design, manufacturing, and sales. What's more, hemlines are a social and perhaps even a psychological phenomenon. They're of interest to every woman reader and every man. Hemlines are *important.*

Next day (and this must have been in Frankel's mind), sure enough, a story about hemlines appeared on page one. The miniskirt, it proclaimed, was on the skids. This was news, indeed, for Seventh Avenue and Bloomingdale's. But as it turned out, Seventh Avenue and Bloomingdale's weren't exactly ecstatic over the breathless *Times* bulletin. They had a lot riding on minis. Yes, there were some longer skirts in the fall collections, but minis, they felt, were far from out.

Whether hemlines go high or low, Frankel is going to print more hard-hard news. And why not? he asks. “We think that relations between men and women are the most important thing in the world,” he says. “Just as important as war.”

Frankel's rationale is profoundly serious, as you might expect from a man who is basically a profoundly serious man. He believes people's interests have changed as the world has changed. No longer is top news defined narrowly in terms of war and economic catastrophe—fear of World War III and a second 1929. It's a new world. The threat of war has receded. So has that of another depression and widespread deprivation, the catastrophes that hung over Europe when he was born in the town of Gera, in what is now Communist East Germany. Not that all the dangers have vanished, he concedes: The business and financial pages must still keep a close watch on the economy. But last October did not replicate October 1929.

Frankel defines the new world of the New York *Times* differently than his predecessors did. He feels that no other *Times* editor has known New York as well as he. He likes to say that he has walked the streets and ridden the subways since the day he arrived in 1940. “I still ride the subway,” he says. “I know this city like the back of my hand. I can ride the subways and drive the streets. I know when and where to do it.”

Yet he is the first *Times* editor in history not to live in Manhattan. He has lived in Riverdale ever since he came back to the city fifteen years ago with his wife, Tobi (who died a year ago), and their three children to become Sunday editor of the *Times.* He doesn't believe any new ethnic group stays on in New York for more than a generation or two—except, perhaps, the Italians, who fashion their own unique environment.

To Frankel, geography is no longer the name of the game—it's demographics, or a combination of the two. Until Frankel, the Ochs formula was endlessly repeated. The *Times* was a New York newspaper for New York readers and New York advertisers. New York is still the paper's economic base, but Frankel's world does not halt at the city limits or even those of suburbia and exurbia. Frankel is editing a *Times* for a homogeneous audience—largely upper-middle class, upwardly mobile, worldly people—wherever they may live. In fact, Frankel has banned the use of “city” as a synonym for “New York City.”

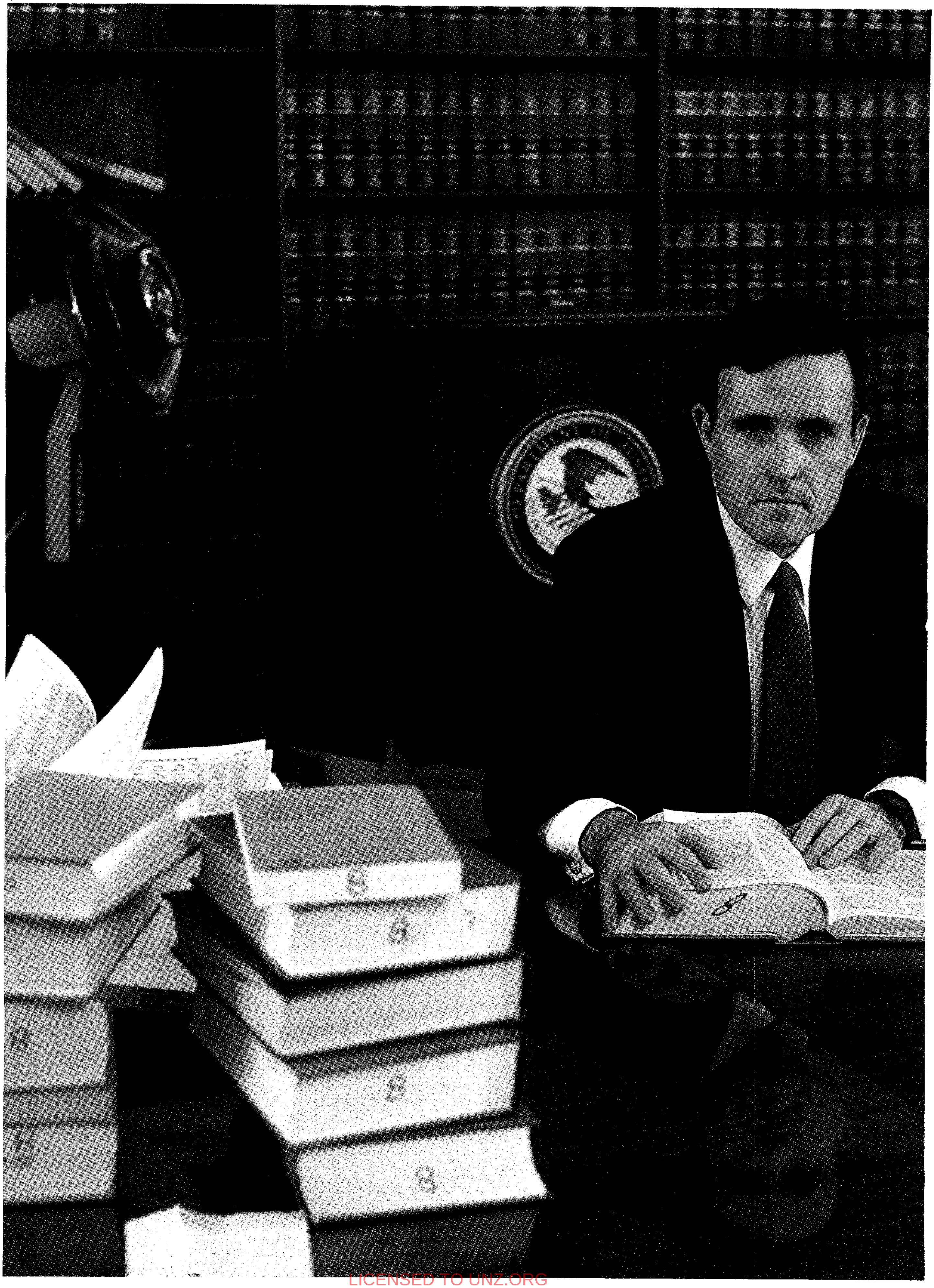
“What does it mean to a reader in Santa Fe or Denver when he sees the word ‘city’?” Frankel asks. His plan is to put the *Times* into the hands of world-class people everywhere. His attention and that of the *Times*'s top men is riveted on those magic high-tech machines they expect will help them climb this pyramid of pyramids. There'll be color, too. No doubt about the color.

But New York will always be the *Times*'s cornerstone. It is, Frankel believes, a heartless city, a cruel place and chaotic, but it is, in a sense, a rite of passage. “Here, people work out their antagonisms and their dreams,” he says. It will change and change again, but these days he thinks he perceives a change for the better.

Frankel feels that the first task set for him by publisher Arthur “Punch” Sulzberger—to cool the *Times,* make it a better place to work after the excitement and trauma left by his predecessor—is largely complete. Most of Frankel's staff would agree, although some are beginning to say, in the contrary, nostalgic way of reporters, that they miss Abe Rosenthal and his tensions. More and more, Frankel is concentrating on building a new structure on the heritage of Rosenthal, the four-section paper and the concentration on the three C's—cuisine, couture, and culture. He is stuffing those four sections with mini-sections (pages on law, education, health, the media), until Rosenthal's two-decker is beginning to look like an Italian hero—something for everyone, and something for specialized advertisers as well.

Frankel spends a lot of time pondering the future, analyzing surveys. Not much time for relaxation—two or three operas a year, some plays, movies, lots of movies, a strictly rationed social life. “I don't have much free time,” he says. “I am very jealous of it.”

At 58, Max Frankel may not be the “young and rich” man of his dreams, but he has climbed a lot of rungs on the ladder. He is “somebody in this town”—and, increasingly, somebody in the wide world as well.



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RUDOLPH GIULIANI

BECAUSE HE HAS MADE THE MOB, POLS, AND WALL STREET QUAKE AS NEVER BEFORE.

BY PETER MAAS

NOBODY WAS MORE DISMAYED BY RUdolph Giuliani's recent decision not to resign as the U.S. Attorney in Manhattan and run for the Senate than a fellow named Marc Rich, a fugitive from justice currently holed up in Switzerland. About four years ago, a company controlled by Rich was forced to pay $200 million for tax evasion. By then, Rich, also facing 40 years in a federal pokey on racketeering charges, had fled to the Swiss town of Zug, which might be a nice place to visit but not where he wanted to live permanently.

So Rich hired a phalanx of high-priced attorneys and engaged the services of Robert Keith Gray, a powerful Republican lobbyist, to plead his cause in Washington. Wasn't there a fine—some dollar figure—that could settle Rich's problems?

All of Rich's experience had taught him that money talks, and suddenly this guy Giuliani wasn't listening. Giuliani kept saying that whatever deal was struck regarding fines would have to include Rich's return to answer the felony counts against him. So Rich chose to stay put, in the hope that Giuliani would eventually go away and be replaced by someone more reasonable.

Rich's inability to comprehend Giuliani, 43, is shared by reigning powers in such major local industries as organized crime, Wall Street, and corrupt politics. And for good reason. Not for 50 years—not since the days of Thomas E. Dewey—has anyone had such an impact on law enforcement in the city.

He has been variously described, among the hostile adjectives that are printable, as remote, pigheaded, self-righteous, publicity-hungry, perplexing, and opaque.

The latest recruit to the angry ranks is Giuliani's fellow Republican, Senator Alfonse D'Amato. Last September, Giuliani was close to deciding to run for the Senate seat now occupied by Daniel Patrick Moynihan. D'Amato appeared to applaud this with enthusiasm, both public and private. The way things are, D'Amato had the prerogative of picking Giuliani's replacement, and in November Giuliani said that because of a number of important and sensitive cases ahead, especially those affecting the financial community, he expected a successor who would follow through vigorously and also be appointed early enough for Giuliani to give him a thorough rundown on what was in the works.

Again, D'Amato demurred not at all, and Giuliani set about planning a challenge to Moynihan. He privately settled on January 19 as the date he would announce his resignation as U.S. Attorney.

But by the end of December, D'Amato had yet to get specific about whom he intended to name. Giuliani learned that among his investigative targets, both announced and unannounced, were heavy contributors to past D'Amato campaigns. This, oddly enough, made him uneasy.

Twice during the first half of January, he telephoned D'Amato, asking to know precisely whom D'Amato had in mind. The choice, said D'Amato, would be made after Giuliani resigned. But not to worry—it would be somebody Giuliani would be happy with. "I can't walk out of here on that basis," Giuliani said after the second of these calls. It was the last conversation the two of them had on the subject.

Next came some gamesmanship. A slew of

Peter Maas has written seven books, including Serpico *and* King of the Gypsies. *His most recent book is* Manhunt.

potential candidates under consideration by D'Amato continued to pop up in the media, some obviously quite commendable, others far less so—at least in Giuliani's eyes. Finally, on February 8, with morale in his office visibly ebbing, he announced that he would not leave after all.

(D'Amato subsequently said that he gave Giuliani veto power over his successor; Giuliani told me that not only was this not the case but the subject of a veto had never come up.)

This triggered a new round of Giuliani-on-the-couch. One prominent theory was that he didn't really have the guts to take on the formidable Moynihan. Another had it that his upcoming cases were so "thin" that he feared they would be immediately, and embarrassingly, abandoned by any new U.S. Attorney worth his salt.

What remained unexplained was how Giuliani didn't have the fortitude for the Senate race but was willing to pursue cases that were allegedly surefire losers.

There was great indignation that two major areas of inquiry on and around Wall Street—pervasive insider trading and stock "parking" to conceal corporate takeovers—had been going on for years as a matter of course until Giuliani came along, as if two felonies made a right. And since Giuliani took office, close to $2 *billion* in unreported income or false deductions has been uncovered.

The problem is that, like Rich, too many of our sophisticated power brokers tend to bend Giuliani through the prism of their own experience, of what they would do. Conventional wisdom in the better drawing rooms maintains, for instance, that Giuliani can now forget about ever joining a prestigious law firm—although, in fact, at least three of them instantly sent out major-league enticements once it got around that he might resign. This is not to mention a flood of seven-figure book offers, indicating that more than crime pays.

While Giuliani has also been an unparalleled bane to the Mafia during his tenure, he is far less offended by it than by political or business corruption. At least Mafia "wiseguys," he says, "don't pretend to be anything other than what they are."

As quaint as it may sound to some, he worries constantly about the message being sent to the nation's youth when so-called white-collar crime is simply winked at. "There is," he says over and over again, "an absolute difference between right and wrong, and the place to teach it is grammar school, not graduate school."

Two or three times a month, Giuliani addresses community groups. The other night, he was at one in Mill Basin, in the far reaches of Brooklyn. A law student asked him what he thought of the furor surrounding his departmental boss, Attorney General Edwin Meese. Giuliani said he couldn't comment directly because, as it happens, his office had added Meese's name to a major political-bribery case involving Wedtech, a military contractor in the South Bronx.

But as a general rule, said Giuliani, anybody in a sensitive public post who has been the subject of endless allegations of malfeasance ought to step down forthwith.

If you feel compelled to analyze what makes Giuliani tick, you might start right there.

RICHARD GREEN

BECAUSE HE IS THE LAST GREAT HOPE FOR SAVING THE PUBLIC-SCHOOL SYSTEM.

BY JOE KLEIN

The young black was only looking for a handshake from the new chancellor, but he wasn't going to get off that easily. "What's your name?" Richard Green demanded. "Are you in school?"

The chancellor had just been listening to local business leaders express horror about the New York City public schools for several hours—many of the executives were crowding around him now, looking to be stroked—but this young man was part of his *mandate*, and the new chancellor wanted to take his measure: What kind of school did he attend? Law school. Had he graduated from the public schools? Yes. Where? The Bronx. "Do you give anything back?"

The young man seemed puzzled.

"Do you go back there?" Green pressed. "Do you talk to the kids, work with them, provide a role model?"

"Yes, in fact, I was just back there—on my spring break," said the young man, now expecting the chancellor to congratulate him on his good citizenship. No way.

"Do you *network?*" Green challenged him. "Have you contacted others your age who are doing the same thing; have you talked about working out a *system* of helping those kids?"

"Well, I wouldn't know how to . . ."

"You're smart," the chancellor snapped. "Figure it out. We need people like you to be leaders."

Richard Green—who became one of the twenty most important New Yorkers the moment he set foot in this city—is not an easy man. He has been called arrogant, relentless, demanding, abrasive. Clearly, he will never be mistaken for Mister Rogers; but Green, who is 51 and married with four grown children, radiates an intense, almost single-minded commitment to the 936,231 children whose futures are now in his hands. It is a different sort of commitment than we've come to expect from the bureaucrats—usually softheaded and hard-hearted—who've hoarded the schools in recent decades, maintaining them as a private preserve of mediocrity, lassitude, banality, and corruption.

By contrast, Green—who grew up poor and had a few scrapes with the law before he got serious (he has a Ph.D. in education from Harvard)—likes to challenge kids, push them, test them. He is even willing to allow them to fail, which in itself is a fairly radical departure. It certainly proved contro-

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Joe Klein is a contributing editor of New York.

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versial in his hometown of Minneapolis, where he built what is widely regarded as a model school system but upset some people when he insisted that even *kindergartners* be tested before being passed on to the first grade. "I'm being held to a test of performance, and so should every student," he says. "You're not being kind to a child when you pass him on even if he's not prepared to read or behave responsibly in class. Children need to understand that certain things are expected of them from the start—ideally, the expectations should begin from the moment they enter the world."

Ideally—but Green is now asked to preside over a system 25 times larger than the one he left, and one that includes some of the finest schools in the country as well as some of the worst. Indeed, the very notion of "expectations" seems a cruel joke in some of the more desperate precincts, where barbarity has been institutionalized and amorality is the norm. Green's schools must compete with the allure of fast highs on the street—and, increasingly, the possibility of big bucks in the drug business—for teenage boys, and the illusory satisfactions of motherhood for teenage girls. The systemwide dropout rate is 30.7 percent (in some areas, it's as high as 80 percent); 5,035 girls seventeen or younger had babies last year in New York. There were 3,528 serious incidents in the schools; 112,919 students were getting some sort of special-education services, often for behavioral or psychological difficulties.

AND BEFORE GREEN CAN EVEN BEGIN TO ADDRESS those problems, he will have to set his own house in order. He must deal with 32 local school boards, some of which are patronage sewers, as well as the various fiefdoms—the custodians, the principals, the teachers, who may be his only allies in this—and the incredible 4,500 bureaucrats engaged in dubious labor at 110 Livingston Street, the Board of Education headquarters. No one—literally *no one,* according to school-board president Robert Wagner Jr.—knows what all of them do.

"Green is the best thing to happen to this city since the Mets won the World Series," says Felix Rohatyn, who has taken an active interest in education over the past few years. "But he's facing a challenge not unlike Gorbachev's in the Soviet Union—an entrenched, intransigent, Byzantine bureaucracy that will fight him at every turn."

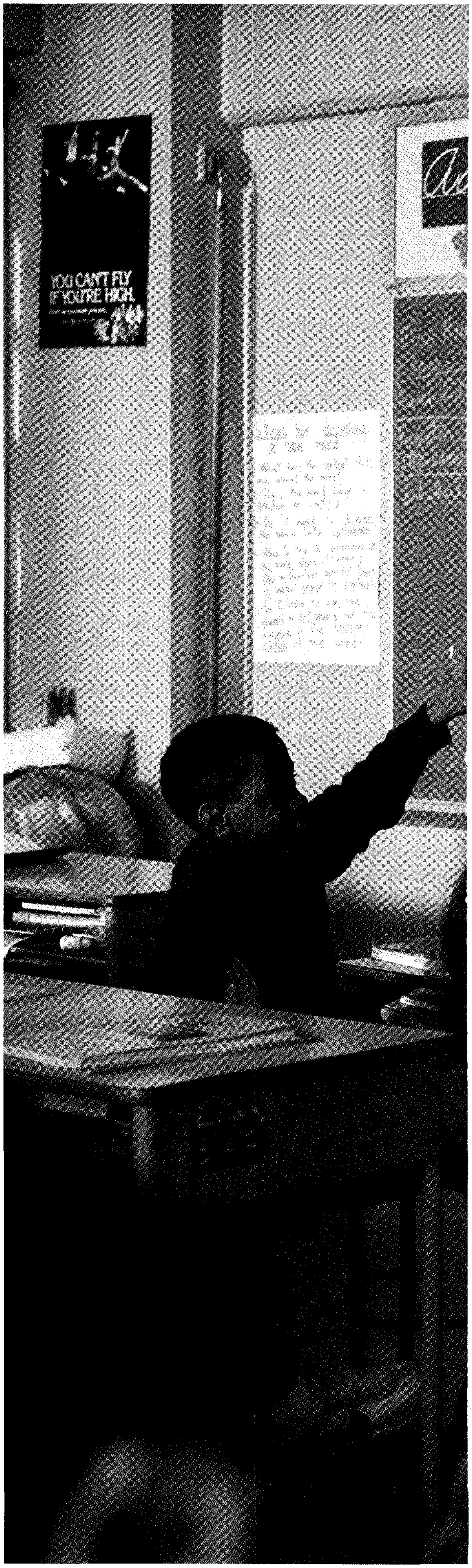
Green swept into town last January, the unlikely product of a tentative, depressing search for a new chancellor. Immediately, he performed the impossible: upstaging Ed Koch at a press conference, insisting the mayor be seated while he fielded questions. "He conveys a sense of strength," says Bob Wagner. "He seems ready to deal with the bureaucracy the same way he deals with the kids—by challenging them—and that's the only way we're going to have progress here."

"He's been *coronated,*" says the mayor warily. "No one can live up to the expectations and aspirations we now have. He's a *savior*. But in this city, we sometimes don't like success. If your head's above the grass, they're going to mow it off."

Sitting in his office, surrounded by photos taken during his initial forays into the schools, Richard Green doesn't sidestep the challenge: "We can't afford to wait three or five or seven years to turn things around. We have to start moving now."

How should he be judged? What immediate changes can be expected? "You want to see if attendance improves. You want to see if the atmosphere in the schools is becoming more academically oriented. You want to see what happens here at 110 Livingston Street. . . ."

And he continues for a good five minutes, getting more specific as he goes, the list exploding with details, challenging himself as he'd challenged the young law student, driven by some wild demon of achievement—and making it clear that nothing New York throws at Richard Green over the next few years will be half as rigorous as the standards he'll be setting for himself.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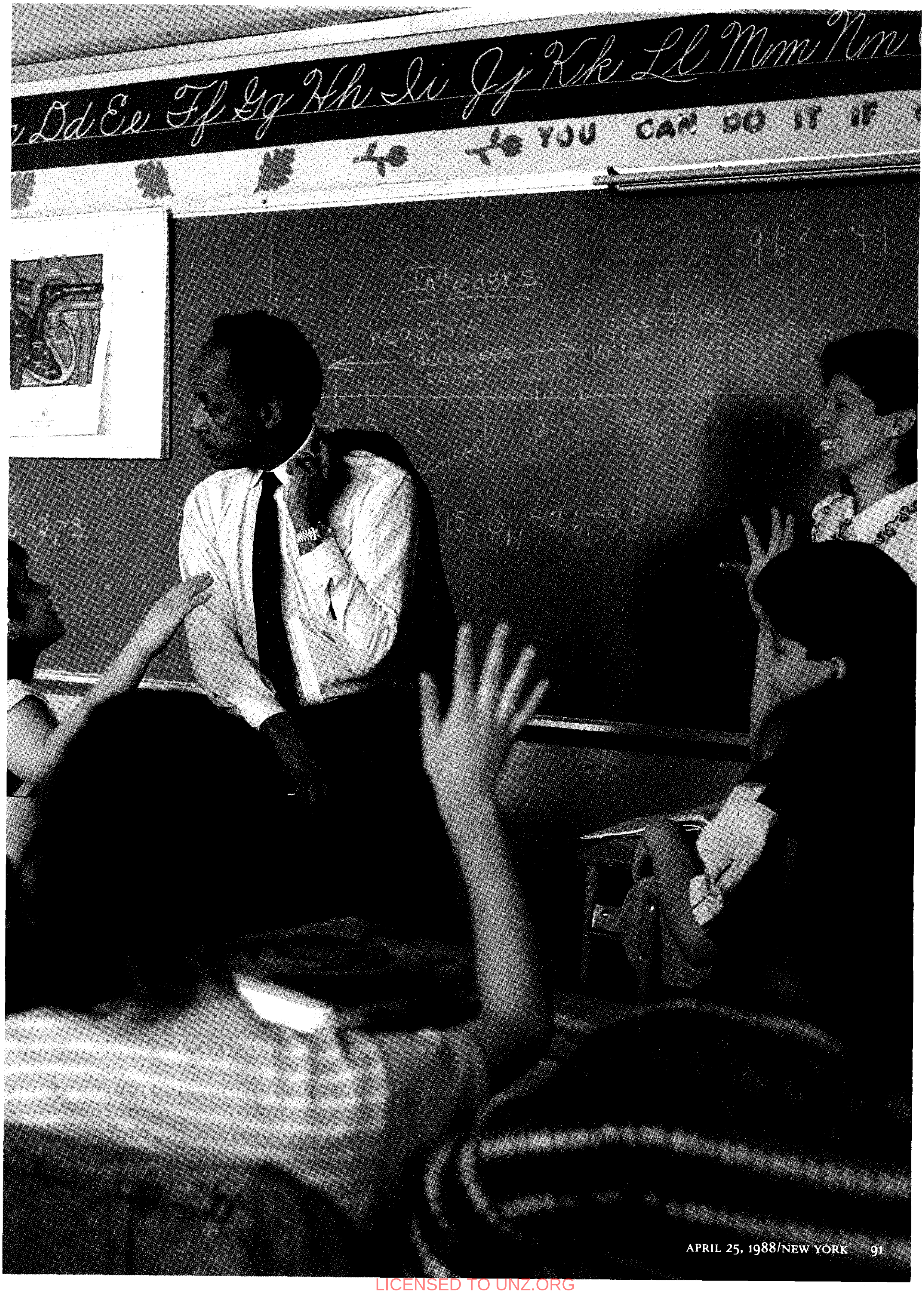
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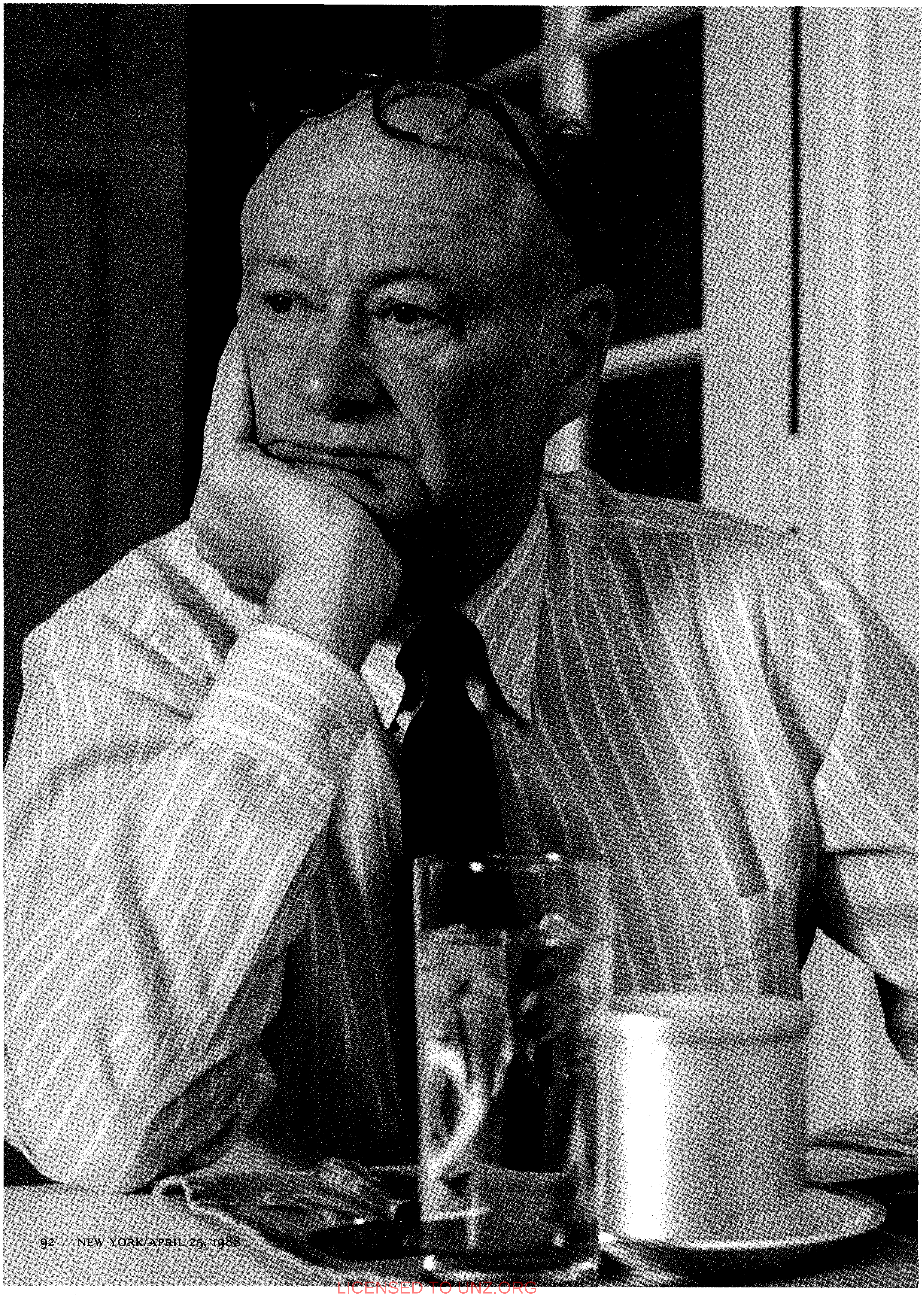
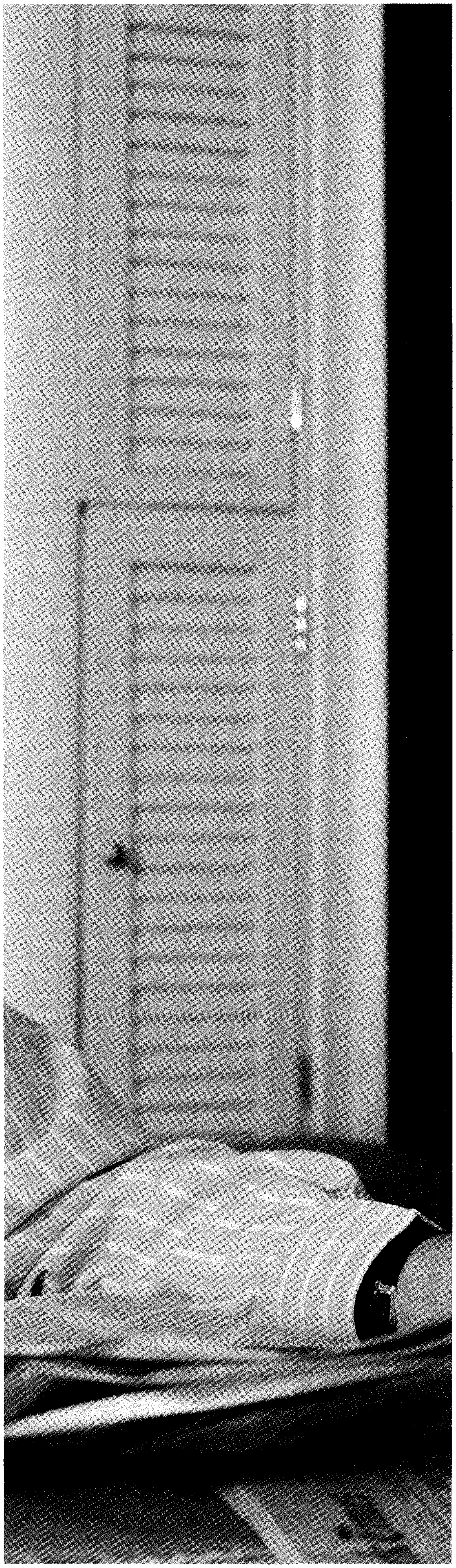




NEW YORK THE BIG 20 1988

ED KOCH

BECAUSE HE RUNS THE CAPITAL OF THE WORLD LIKE YOUR UNCLE WHO THINKS HE ALWAYS KNOWS BEST.

BY WILLIAM F. BUCKLEY JR.

ABOUT TWENTY YEARS AGO, I RECEIVED A LETTER from Congressman Edward Koch, representative of Manhattan's silk-stocking district, the first Democrat to represent those hyperventilating few acres since 1937. He asked if I would testify before a committee that was weighing a Koch bill aimed at reevaluating the laws against marijuana smoking.

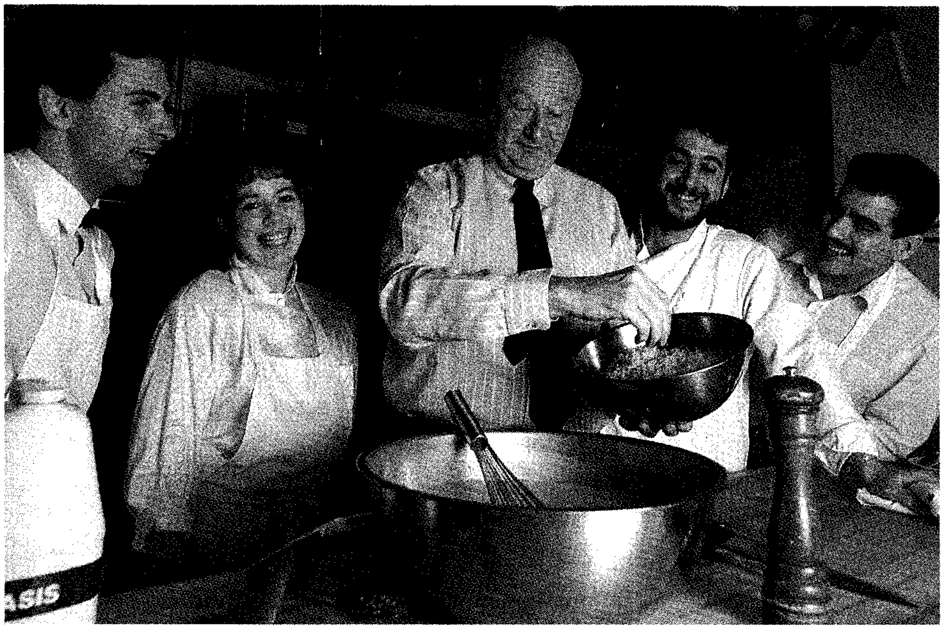
When he phoned a few days later, I told him I thought his bill commendable, but why would I be useful to him in testifying? He said it ought to be obvious. I was then (as now) a conservative stiff, not widely associated with bugle-sounding for permissive legislation (Koch's bill was seen to be that). I had a year or so earlier run for mayor of New York on a platform that, among other things, deplored the use of drugs. But I said okay to Mr. Koch and resolved to frame my testimony by reading a collage of letters from students with marijuana experience. He met my train when I arrived in Washington—a genial gesture, I thought. And as we walked to the Capitol, he told me what exactly he was up to. "You see," he said, "I am unmarried and have no kids. So I don't have that problem. When I first proposed that we look into our anti-marijuana laws, which are out-of-sight crazy, Draconian, I tried to get co-sponsors, came up with three, maybe four. That was a couple of years ago. Since Woodstock Nation, my colleagues on the Hill have little by little discovered that if there were a nationwide sweep of all teenagers who take an occasional weed, their own homes would be emptied."

The succeeding hour passed fruitfully, by which I mean that the committee members actually listened, the questions asked were bright, and I returned to New York judging the time well spent and the sponsor of the legislation unusual.

In the ten years that followed, every now and again I would

William F. Buckley Jr. is a syndicated columnist and the founder of the National Review. *His current novel is* Mongoose, R.I.P.

get a letter from Ed Koch. Almost always, he wanted to know what I had to say about this or that charge, leveled either against me directly or against a position I had taken in my column or in *National Review.* I would reply spiritedly, and I marveled at the judicious replies Koch then sent back to those who had brought the matters to his attention. He would send a copy (not blind) to me. I had convinced myself, by the time he ran for mayor, that Koch, like some liberals I have known (Frank Stanton, Jim Michener, Allard Lowenstein, J. K. Galbraith), was capable of giving discrete attention to social problems without harnessing himself to their *Weltanschauung* and simply barking. This impressed me because it is not common. And when, in 1979, at lunch with him and his campaign manager, he asked for my political support, I told him that the best I could do I would do: I would say, or permit him to say, that in my opinion, of all the Democrats running in the primary, Ed Koch was the least objectionable. My own choice for mayor, I said, smiling at him, was the conservative candidate. He smiled back, lifted his glass of Coca-Cola, and said, "Of course."



SUDDENLY, THE REFORMER, THE PRACTICAL-MINDED IDEALIST, THE COONY EVANGELIST FOR ALL THAT WAS GOOD FOR NEW YORK, WAS SURROUNDED BY MUCK.

The first time I dined with him at Gracie Mansion (first out of, oh, three times), there were twenty guests. Koch began the conversation at dinner by asking a black woman scholar to give her views on our intervention in Nicaragua. This was done, and was met with an icy confutation by Mrs. Jeane Kirkpatrick. Governor Kean moved in, and what seems only ten minutes later, we were sorry to leave the table, except that the food was inedible.

BUT MAYOR KOCH HAD SOMETHING TO SHOW US. IT was a tape. Eleven minutes. Done for him by some commercial outfit, part of a series designed to be shown around the world to depict various great American sights. This landmark was Edward I. Koch, a series of cinematic glimpses of his campaign for mayor of New York. There was a problem. Mayor Koch did not know which buttons to push on his VCR. I fiddled with it. A police sergeant fiddled with it. I do believe that Jeane Kirkpatrick fiddled with it. Finally, some banker came upon the right combination, and there was Ed Koch.

When I say, "There was Ed Koch," I feel as though I had arrived at Orlando and said, "Here is Disney World." The eleven minutes showed him in 22 situations: riding a roller coaster at Coney Island, inspecting an old-ladies' home on Staten Island, delivering a commencement address at CCNY, attending a funeral honoring a lost policeman, thundering the need for tougher penalties against crime before a civic audience, eating a two-foot-long hot dog at a famous delicatessen. The background sounds were laughter, cheers, awed respect, fraternal smooches, concentrated attention, general hilarity. It ended with Ed Koch's triumphant election.

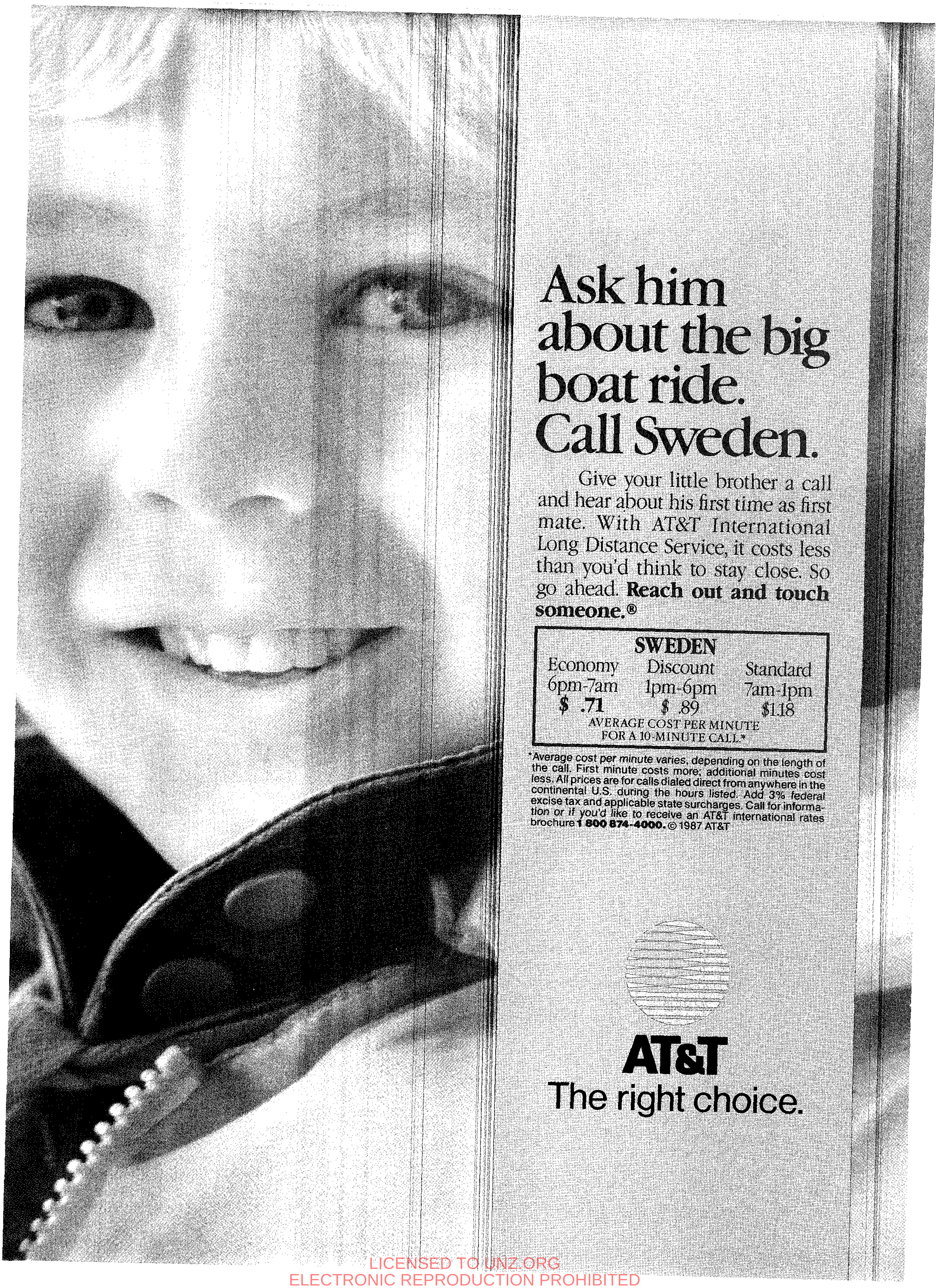
"*You like?!*" We did. It was first-rate. I thought that night, departing Gracie Mansion, that I was leaving the happiest man in public life I had ever known.

The clouds drew in with awesome coordination—beginning, I think (I ended my avocation as municipal historian when I was defeated for mayor), with the scandal involving his friend Donald Manes. And I suppose most would agree that the lowering storm drew to its highest pitch of fury when it spat out Bess Myerson at him. Suddenly the reformer, the practical-minded idealist, the coony evangelist for all that was good for New York, was surrounded by muck. And that muck was his own administration.

It seemed for a while as though everyone who surrounded Ed Koch was on the take—even as the objectives he sought to serve were atrophying. The schools were rotten, crime increased, people who could were leaving the city, middle- and low-middle-income workers could not find a place to live, nor could the rising number of the homeless—in a city Ed Koch had for twenty years insisted would flower under rent control. I think of an artist after ten years on a project who gradually discovers that the paints he had been using were bad, and has to run riot to plaster remedial splotches wherever he can: the result, a Fauvist maelstrom, disjointed, unnerving. What has happened to liberal municipal idealism?

My own views on city government are unchanged, and I wrote them all down in a big book in 1966, which sleeps in the library stacks. Perhaps the ethos is so far degenerated that one simply cannot *get* honest government in a city with New York's cash flow, even as you cannot get an honest police force in Medellín, Colombia. It is saddening, and reminds us that maybe Theodore H. White was correct when he said thirteen years ago in this journal that New York is in fact ungovernable.

But even if that becomes history's verdict, I for one shan't escape the memory of the shrewd, thoughtful bachelor congressman setting out to help other people's children, and the riotously enthusiastic municipal mayor who thought for a while that he was grooving with destiny and who, right through the thicket of angry charges, denunciations, dismissals, innuendos, left some of us with the feeling, back there, that here was a good man.



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NEW YORK
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DR. MATHILDE KRIM

BECAUSE SHE IS LEADING THE FIGHT AGAINST THE PLAGUE RAVAGING THE CITY.

BY BARBARA GOLDSMITH

EVERY FRIDAY, AIDS STATISTICS ARE DISGORGED from the fax machine on the fifth floor of Dr. Mathilde Krim's spacious East Sixties townhouse. Currently, the national death rate from AIDS exceeds 200 a week. New York City has approximately 14,000 reported cases (underreporting is estimated at 17 percent), representing more than a quarter of the cases in the United States and the largest concentration in any city in the world. Ninety-two percent of those who were diagnosed as having this disease in 1981 are dead, and it is estimated that between 1 million and 1.5 million Americans may be infected with the AIDS virus. "But we don't know," says Dr. Krim, who is an eminent research biologist and virologist. "We only know that probably several hundred thousand are going to die. If we could have had some help back in 1983 to contain this disease, these statistics might not be like this. Now we're all sitting ducks for it."

At 2:30 on a sunny spring afternoon, Mathilde Krim sits in her mahogany-paneled library two floors below her office. Since 6 A.M., she has written a medical paper, appeared on television to refute Dr. Robert Gould's contention that "ordinary vaginal intercourse" between heterosexuals involves little risk of AIDS ("He's dangerous!" exclaims Krim. "He's wrong, and people have taken him seriously"), been interviewed on both French-African and French-Canadian radio (she speaks five languages fluently), and attended a lunch for Lady Bird Johnson. At 61, Mathilde Krim is a handsome woman who projects quiet assurance. She sips a cup of black coffee while toying with a cigarette in a long holder, as if resisting its appeal as long as she can. Her blonde hair is drawn back in a bun, and she wears a tweed suit. Around her neck is a single gold chain, which she fingers frequently as she speaks: "There was a vacuum—someone had to fill it. I hate injustice."

Mathilde Krim stands at the epicenter of the AIDS crisis, fighting both the disease itself and its social and psychological ramifications. Her message is education, compassion, calmness, and political pressure to raise the money to find a cure. She has become a public personality, appearing on television, speaking to the press, lobbying for federal funds, and educating the public on AIDS transmission and prevention. The task seems unending and exhausting. Outspoken and often controversial, Krim favors legal distribution of sterile needles to drug addicts and greater availability of experimental drugs, and she has publicly chastised both Mayor Koch and President Reagan for their slowness in responding to the AIDS epidemic.

"I saw it happen," recalls Krim. In 1981, the Centers for Disease Control declared AIDS an epidemic. The following year, Gay Men's Health Crisis was founded, and, according to Krim, "they went pleading to the mayor for help, but nobody paid any attention. So many young men were dying abandoned or alone because they were afraid to contact their families. It was a horrible situation. I saw the potential for social disaster associated with a condition that was of unknown origin, progressive, irreversible, transmissible, and that occurred in a minority group that was stigmatized."

KRIM EMPATHIZED WITH AIDS SUFFERERS, SINCE SHE, too, had been an outsider. Mathilde Galland was born in Italy, the daughter of an Italian-speaking Swiss agronomist and a German-speaking Czech mother. In 1932, the family emigrated to Geneva, leaving economically depressed prewar Italy. Krim's family spoke Italian at home, and she was teased and ostracized. In the mode of the day, Krim says, "I didn't question it when my parents made anti-Semitic remarks." At the end of World War II, Krim saw a newsreel of the liberation of a Nazi death camp. It affected her deeply. She sought out Jewish activists at the University of Geneva, where she got her Ph.D., and began working for the Irgun, the Zionist underground movement. She converted to Judaism, married a Jewish medical student, and moved to Israel.

In 1958, she was divorced and working at the Weizmann Institute of Science when she met the lawyer and film executive Arthur B. Krim, now president of Orion Pictures. They married, and she moved to New York City. "Overnight, I was given everything—a home, a car and chauffeur, a cook and a maid. I was bored to tears," Krim says. During the sixties, she worked for the civil-rights movement, then went back to scientific research.

In 1982, at a time when no public money was allocated to the disease, Krim founded the AIDS Medical Foundation, which, in 1985, merged with a Los Angeles group to form AMFAR (American Foundation for AIDS Research). AMFAR provides centralized medical information, public-education materials, and private grants (more than $8 million so far) for biomedical and social-services research. The board is eclectic and powerful—"role models," Krim says, "for the total com-

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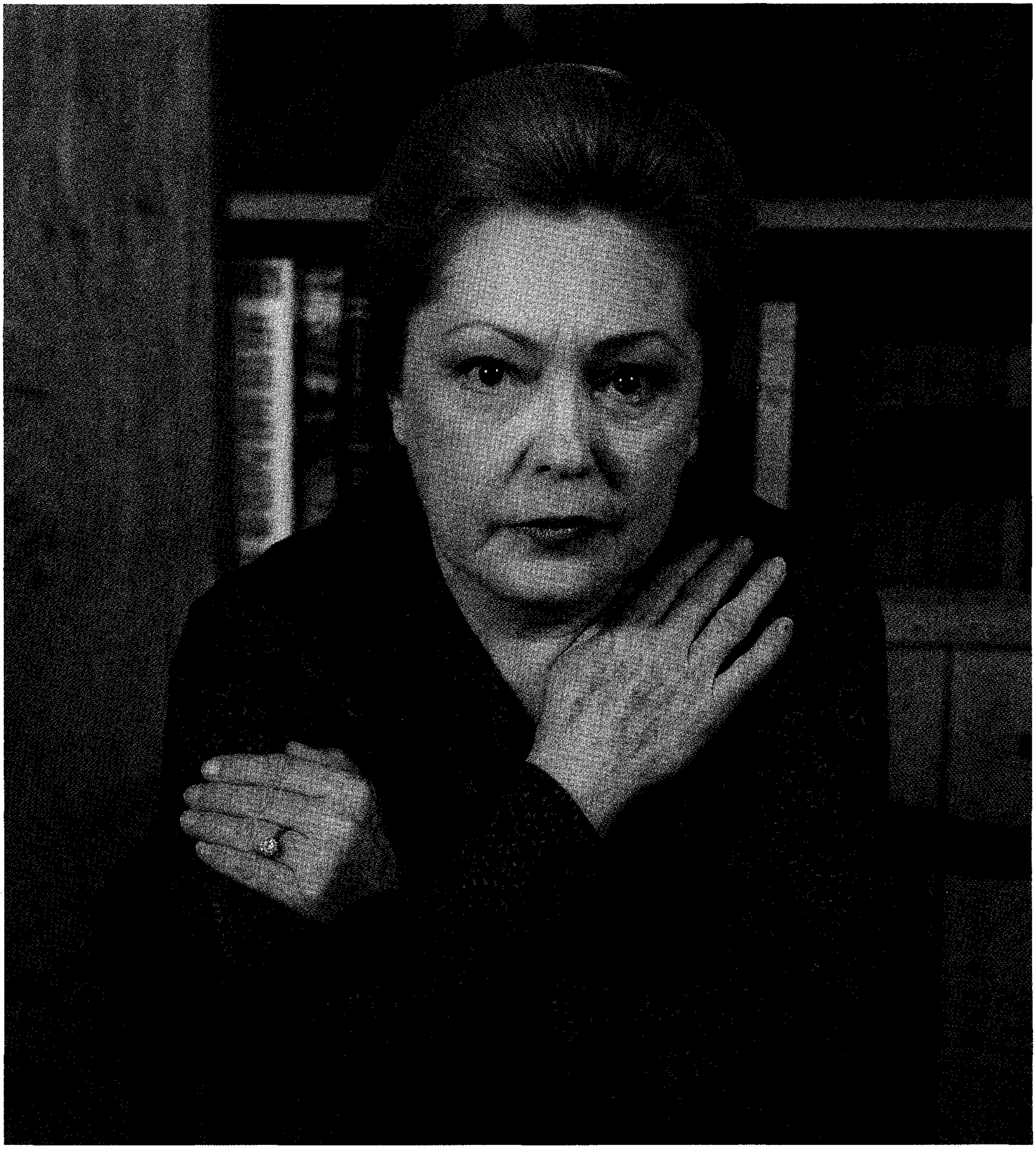
Barbara Goldsmith, the author and social historian, was a founding editor of New York. *Her most recent book was* Johnson v. Johnson.



munity, figures of authority and respect." Along with scientists and doctors, they include Elizabeth Taylor, Warren Beatty, Leonard Bernstein, Katharine Graham, Barbra Streisand, and Woody Allen. Some criticize Krim for using her political and social connections. "I used whatever I had," she counters. "It would have been wrong not to."

Although AIDS is making inroads in the heterosexual population, 89 percent of current cases are transmitted by homosexual or bisexual males through semen and infected blood and by intravenous-drug users through infected needles. Krim has come to represent both the gay minority and the underclass of IV-drug users, and she is building from these groups what she herself terms a "human bridge" to the world at large, the world with the power to quash this epidemic. For the first time, Krim feels that the battle is getting easier: "Suddenly, people are interested and willing to help and do things." In March, the President's Commission on AIDS released a decisive report recommending an additional $2 billion annually for AIDS-related services.

And Mathilde Krim keeps fighting. "In this situation, panic is never justified, but fear is justified, and sometimes I share it," she says. "I have a little grandson who is eight years old, and I've calculated that when he is sixteen or seventeen, we may be barely at the point of control. It will be the worst time, because I'm not sure we'll have a vaccine yet. I'm concerned about what kind of life he will lead—maybe by then everybody will lead a monastic life, or we'll have to choose a sexual partner on the basis of a medical test. When history measures to what extent we have the right to call ourselves civilized, it will be on the basis of how we handle this situation."

NEW YORK
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DON MATTINGLY

BECAUSE HE IS THE REINCARNATION OF THE PRIDE OF THE YANKEES—REMEMBER THAT?

BY MIKE LUPICA

DON MATTINGLY EARNS ALL THAT MONEY.

There is more going on here between baseball fans and Don Mattingly, of course. He is the best hitter in baseball. And he is the new Pride of the Yankees, representing every fine old throwback Yankee quality that Steinbrenner, the bullyboy owner, does not. Mattingly is there every day, with a line drive or two or three, playing the daylights out of first base. Mattingly. You can count on Mattingly. This is all about the interning of an immortal.

Some baseball things are understood in the bones; that Mattingly will end up in the monument section of Yankee Stadium is one of them. On Wednesday, he will turn 27; already, I know I am watching history. *Everybody* knows. But the heart of the matter with the heart of the Yankees, in this age when good ballplayers are called great and move from team to team like overpriced dogs of war, is this: Mattingly is worth it. The $2-million-plus, in fact, seems a bargain.

He is not elegant, the way DiMaggio was; or a wild horse, the way Mantle was; or Reggie, all bull. Right now, there are plenty of others out there—Darryl Strawberry and Eric Davis and Rickey Henderson and Tim Raines—who are blessed with better bodies, more muscle, faster legs, bigger talents. Mattingly's line drives will never excite us the way Strawberry's home runs do.

Doesn't matter. Mattingly, No. 23, just outworked everybody until he was better than everybody. He came up for good in 1983 and was platooned, sitting down against left-handed pitchers. So the next year, he won the batting championship. They called him an opposite-field slap hitter. The next year, he hit 35 home runs and knocked in 145—Gehrig numbers, pal—and had 48 doubles. The next year, he hit .352 and looked like he wanted to chase Wade Boggs into November for another batting championship. And last year, fighting a bad back and a bad wrist and an owner who had

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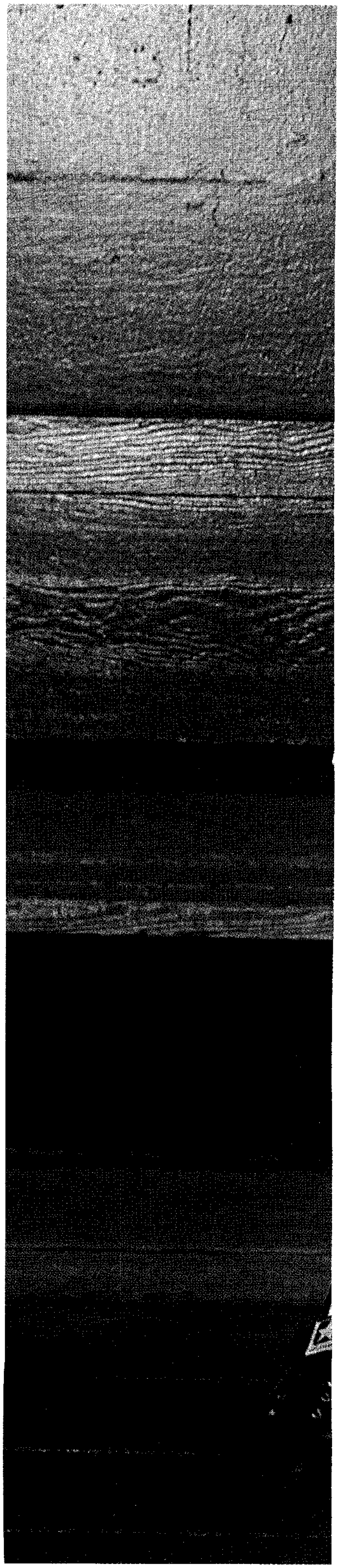
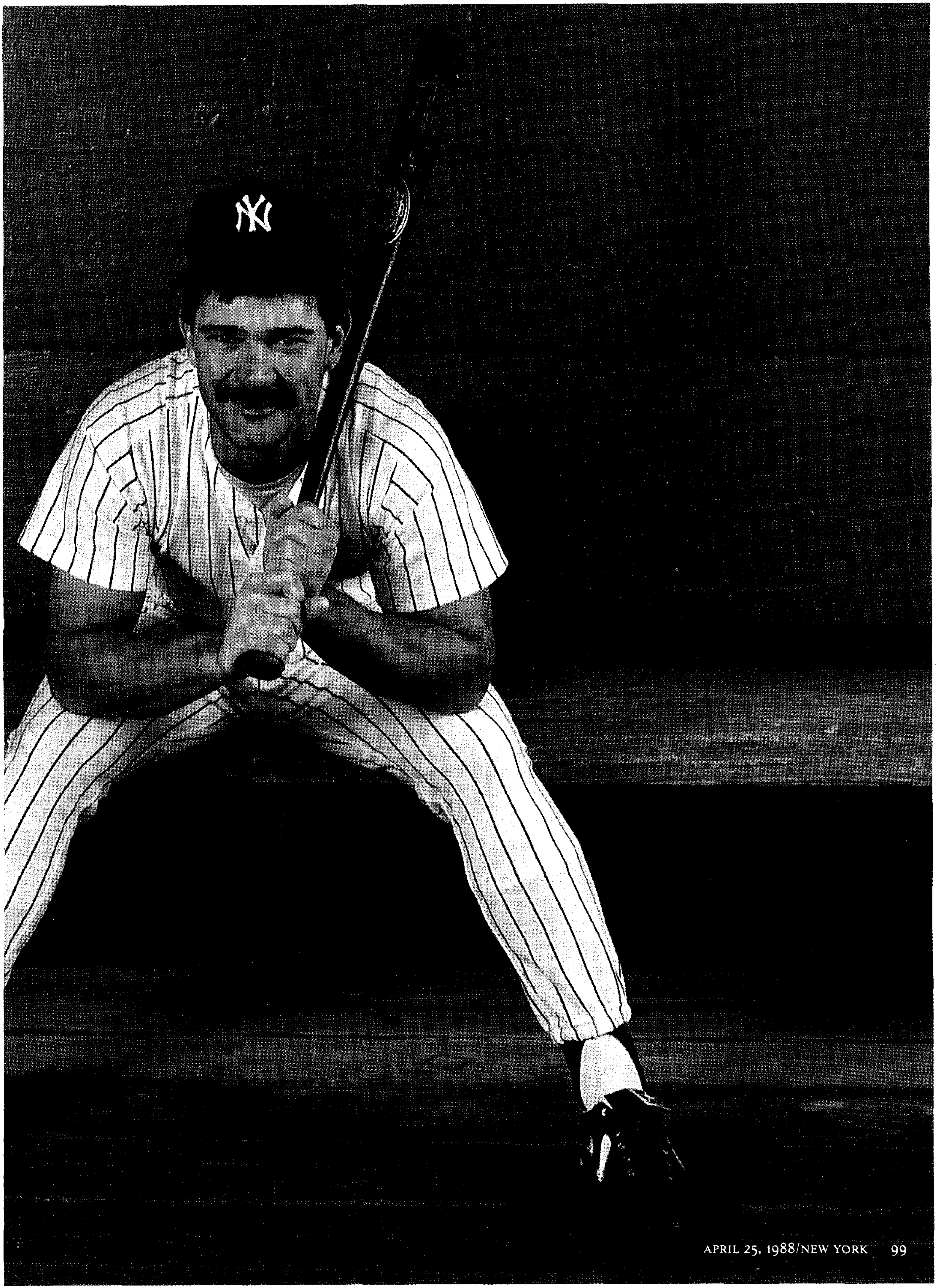
Mike Lupica is a sports columnist for the Daily News *and* Esquire.





THERE'S NO BONE
BELOW HER LEFT KNEE.

This little girl had bone cancer.

Until recently, treatment of this disease in growing children not only required removal of the affected bone, but, usually, amputation of the child's arm or leg, as well.

Not necessarily because the limb itself was unhealthy, but because no bone replacement existed that could grow as the child grew.

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turned into a werewolf, he hit home runs in eight consecutive games and lit up the summer for a while.

"I was disappointed by the season," Mattingly said. (He hit .327, with 30 homers and 115 RBIs, but the Yankees finished fourth.) "But I know I gave an honest effort."

Oh, boy. A millionaire athlete who cares about an honest effort. In so many ways, they don't make them like him anymore. Mattingly isn't going to let us down—play out his option or end up in rehab. It has gotten so that the more sports fans find out about their sports heroes, the less they like them. The more they find out about Mattingly, the *more* they like him.

"I'm not the Natural," Mattingly said one Fort Lauderdale morning. "I've sweated my way to where I am. If I'm a more confident hitter, a more confident *player,* than when I came up, it's because work has made me that way."

I said, "You ever think about your image? People seem to care about you an awful lot, even the ones who don't like the Yankees and hate Steinbrenner."

Mattingly said, "People look at me as a player, and I like that. I don't ever want them seeing me more as a television commercial than as a ballplayer. I want them thinking of me as a ballplayer, not a peanut butter, something like that."

So he keeps working. The work is perhaps best expressed by a batting tee, in the spring, across the summer, into October. The contraption is quite simple. There is a tee where he places a baseball, about belt-high. There is a screen in front of him. Mattingly takes a bag of baseballs, digs in, and begins drilling baseballs off the tee and into the screen, like a man at a golf driving range. He does this at Yankee Stadium, and in Fort Lauderdale, and on the road. He checks hands, he checks stance, he is like a mechanic under the hood of a car; he *talks* to himself, lost in his own grease-stained art. Then Mattingly drills another baseball into the screen, an hour before batting practice officially begins, three hours before the game.

Doesn't matter if he got three hits last night. He is still at the tee next afternoon about 4:30, wondering why he didn't get four hits. If he got four, he wanted five.

Lou Piniella, hitting craftsman himself, played with Mattingly, coached him, managed him, now watches him from the front office. Piniella says, "He is *obsessed* with hitting a baseball. I imagine he always has been." Mattingly says, "The more you know what you can and can't do, the readier you are."

He shows up in March, hits his way through the season, then leaves us. Others are in the newspapers twelve months a year. Gooden, Darryl. Steinbrenner and Martin. Mattingly goes home to Indiana. He does not give out his phone number. The writers who have managed to sneak it loose don't use it. They honor his wish to be left alone. The ones who cover the Yankees every day, they respect him, too.

THERE IS JUST SOMETHING ABOUT HIM. HE IS NOT BIG. He is listed at six feet, 175 pounds, and both numbers seem high. He has that funny stance, right foot pointing at the catcher. Maybe it is the ordinariness that makes him so special. It is as if he started out as just another player but found that completely unacceptable. If you want to compare him to anybody, compare him to another Hoosier, Larry Bird.

At spring training, I asked him for a bat. I wanted to take it back to a Connecticut Special Olympics dinner, have it be part of a silent auction. Mattingly said, "Sure." Took a new bat out of the box, signed it. I also brought gloves from two other famous players—one a Met, the other a Yankee—and a bat from a Met, also quite famous. One glove went for $350 and the other for $570 and the Met's bat for $425.

Don Mattingly's bat went for $5,000. There were 25 bids on it in all, the war finally being waged between a wealthy matron and a television producer, and the wealthy matron finally won. After she wrote down her name one last time and upped the price to $5,000, she walked over to the producer and said, "This is for my grandson. Leave me alone."

The gloves, the other bat—they were just baseball memorabilia. The woman had bought her grandson a piece of history. With such things, you do not worry about price.

DANIEL PATRICK MOYNIHAN

BECAUSE HE IS WHAT A NEW YORK SENATOR SHOULD BE—AND HE WRITES HIS OWN BOOKS.

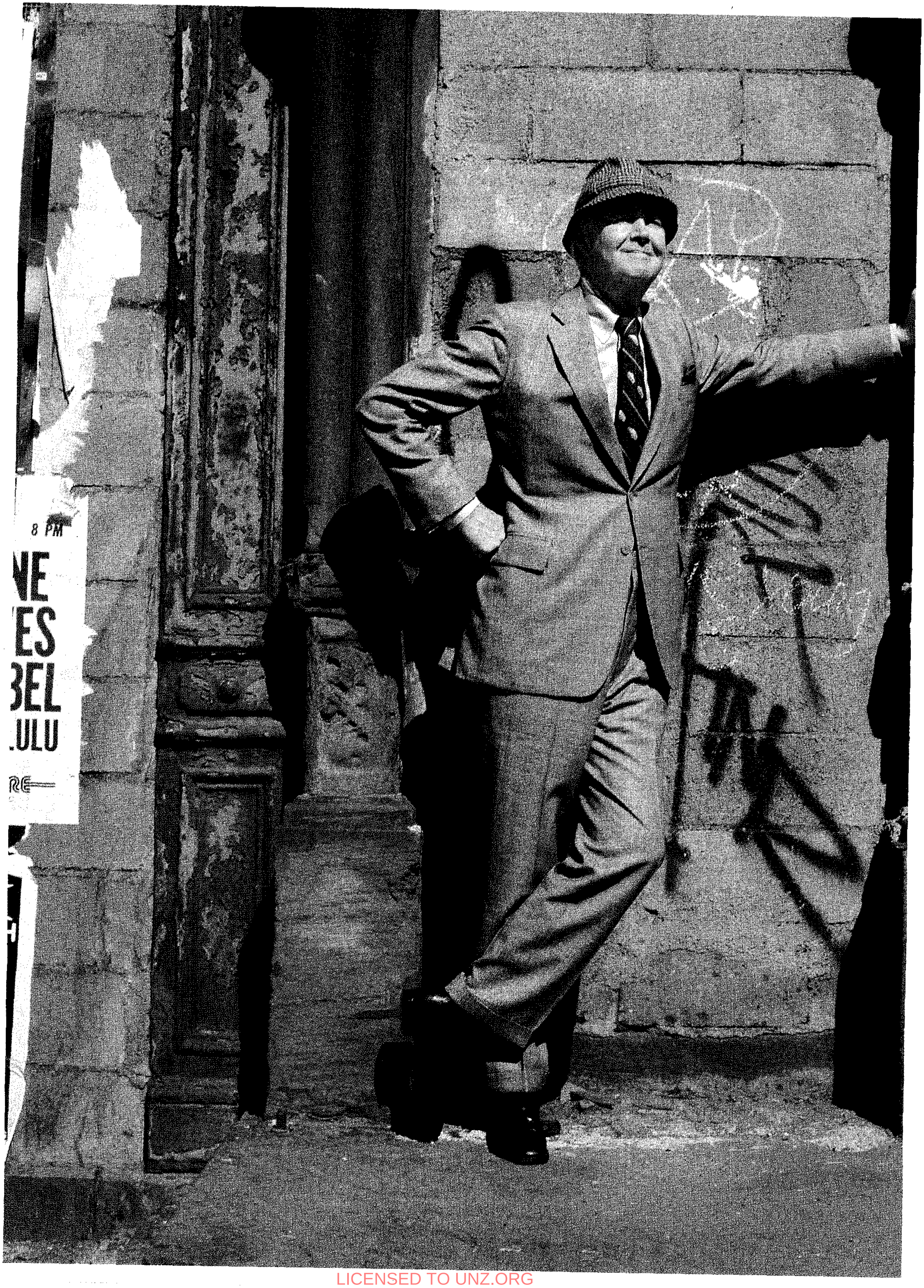
BY WILFRID SHEED

AS WITH CERTAIN OTHER RAMPAGEOUS SPECIES, YOU probably don't really get to know Pat Moynihan until he's come charging straight at you. I've missed the pleasure myself, but I've had a couple of encounters with him that might have given me a rough idea.

The first occurred many years ago at *Commonweal,* a flinty little magazine of liberal Catholic opinion where I labored fitfully in the sixties. He was a dapper fellow back then, still some distance from the majestic creation he is today; and as far as I could make out, he had come over to argue with us, an exercise he seemed to enjoy with Rabelaisian gusto. Even sitting down he seemed to shift from foot to foot, bobbing his head slightly, like a fighter who can't wait to get in there and start mixing it up. And he fairly glowed under questioning.

At the time, I thought that it was nice of him to bother. He was already a celebrity intellectual, from the original Jack Kennedy stable—one of those political professors seemingly doomed to ride forever on the Harvard-Washington shuttle, with much bigger fish to fry than flinty little magazines, which, on festive afternoons, might shout you to a cup of Nescafé or Postum by way of stipend.

Wilfrid Sheed is a novelist and critic. His most recent book is The Boys of Winter.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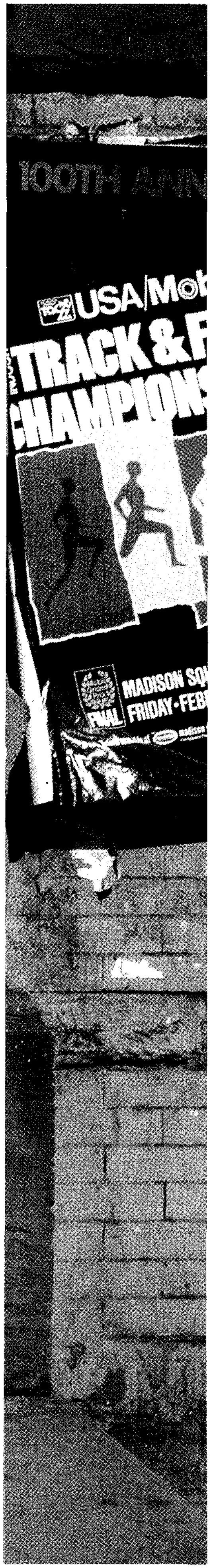


But he had a reason for being there, as he would later have a reason for dropping in on Hell's Kitchen and other old haunts. I believe he was there to tell us that he hadn't forgotten the old neighborhood and that in essentials he hadn't changed from the kid we used to know. The weird demands of politics, presumably invented by the Grimm Brothers on a rainy afternoon, would at times make this hard to believe; but the alternative was not to get into politics at all, or else to get in ineffectually, like old Senator Wayne Morse, who always voted his conscience and usually voted alone. And what did we make of that?

In the interests of truth, I'm not sure he said *any* of this in so many words; but it was the message I got, and it has been an interesting measure to hold him against ever since.

What would any of us (whatever *we* were: Cold War liberals? I guess that was still our baseline) have actually done in the endless rinse cycle of politics?

Understanding that not a great deal can be done by anyone, and that much of that is more or less mechanical, Pat Moynihan seems to have remained more or less recognizable: which means that he is still a man who loves to argue, and I mean *really* argue—not that stuff they do in Congress—and his social vision has never flickered.

On the other hand, he remains in certain respects a classic Cold War, put-up-your-dukes liberal of a pre-1968 vintage, for whom neoconservatism in the seventies was just a short walk around the corner.

At any rate, I remember that meeting, which is more than I can say for the last reel of our second go-round. This time he had just been appointed ambassador to India, and I suppose we were celebrating that—or maybe we were just celebrating—at the home of my old friend Bob Manning, another Irishman with a hollow leg, and the two of them managed to drink and just plain talk me into a state bordering on paralysis. But even in that condition, my remains managed to note that Pat and the host were both making excellent sense: The mere act of thinking seemed to burn up or sweat out the alcohol faster than a Turkish bath, especially in the gleaming Moynihan forehead.

Two thoughts occurred to me about this, either then or later. One was that thinking clearly under such a load must require enormous mental energy, and the second was that no real alcoholic ever wanted to be sent to India, a country where it might be centuries between drinks. And to all a good night.

So much for the drinking issue. If it ever threatens to impede thinking, watch for a dramatic weight loss: Some pleasures are simply more reliable than others. In other respects, Pat actually seems more like a real senator than he did when he first proposed himself in 1976, when he seemed truly preposterous: At least we have gotten used to the idea of him.

In style, he remains condescending and uncondescending at the same time. He seems willing to talk pretty much the same way to everybody, alternately charming them to death or biting their heads off as the fancy takes him. In either case, it is just old Pat by now, and not the weird professor of yesteryear.

In substance, he will probably be remembered for his dogged, way-beyond-lip-service support for the family, and all the legislation that might help to shore up that institution, when all else is forgotten, including his unflagging hawkishness, which liberal fans like to think is tactical but which may run deeper. However, the question with a man like Moynihan is not how deeply he feels about something but what he thinks. And from what I remember of that marathon conversation, his mind is not unalterably chained to his official convictions, but gambols—as a good mind must.

On the other hand, his bellicose anti-Communism seems to have survived in all political weathers, and can hardly be called tactical anymore: Aid for the *contras,* for instance, has not proved a vote-grabber in either his state or the country.

AS FOR HIS PAST, WHO NOW CARES that he once served in the Nixon administration (which now seems almost a model of enlightenment)? His famous memo apparently recommending "benign neglect" in racial matters has been so often explained by now that it probably came out in his favor, as it should have done the first time (Pat wanted entitlement legislation put on hold for a moment in favor of class-based legislation but was snookered by his own pretty phrasemaking).

Then there were the UN years. It is hard to imagine any sane person wanting his, or her, tenure at that palace of wind to be remembered by anybody, but Pat at least put on a hell of a show there: If Third World nations could hurl insults at us, well, by golly, here was a man who could hurl them right back.

There as elsewhere, Professor Moynihan's class has been a pleasure to attend, whether you agree with him or not. Intellectuals in particular must have trouble disliking a politician who writes such good prose, or any prose at all. And besides, this is one of *them* out there, the unlikely embodiment of how they might have done if they'd gone out for politics.

As an intellectual man of action who likes to show off a bit, Moynihan understandably had to thrash around to find a role. But the Senate seems absolutely tailor-made for him, as it was, once upon a time, for his fellow *Commonweal* Catholic Eugene McCarthy.

It gives him just enough glory without his having to strain for it, a chance to serve the city and presumably state (not necessarily the same thing) he loves and all the time in the world to think.

The Senate is, for him, the great Club in the Sky, and thank God he has had the wit to know it. As a president, he might pose some vexing questions; but as a senator, he has been a pure delight, as those fellows go, and a wonderful change from real politicians. I view his successor, whoever and whenever that might be, with all the gloom one brings to waking up from a strangely satisfying dream.

NEW YORK THE BIG 20 1988

JOHN CARDINAL O'CONNOR

BECAUSE HE IS A MODERN CHURCHMAN WITH AN OLD-FASHIONED ZEST FOR CONTROVERSY.

BY JOHN LEO

"IN ESSENCE, YOU ARE LOOKING AT THE GRAND inquisitor," John Cardinal O'Connor said affably while introducing a touring Curia official at a lecture in January. A moment of ponderous silence followed, since the visitor was the stern Cardinal Ratzinger, head of the tribunal that once presided over the Roman inquisition.

This is not how top execs from the home office are normally introduced, but then Cardinal O'Connor has made a career of doing things his own way. Jaunty, self-deprecating, and fond of insult humor, O'Connor is the first American cardinal who would have seemed right at home among the revelers at Toots Shor's. Like his friend Ed Koch, he is wise in the ways of the media, bored by administration, and compulsively fond of saying whatever pops into his mind. He is unpolished and proud of it: "I was taught by the Christian Brothers to lead a very simple life, to cut through the pseudosophisticates and frauds and relate to the common people."

The style has caused a good deal of eyeball-rolling in Rome and made the cardinal something of an outsider among his fellow American bishops. But it has won him a broad constituency in New York. Of the long line of Irish bishops and archbishops who have led New York Catholics for nearly a century and a half, he is surely the most interesting and outrageous since Archbishop Hughes, the man who threatened to burn down the city if anti-Catholic rioting didn't stop.

In his stormy first year in office, O'Connor pilloried Geraldine Ferraro on the abortion issue, irritated Jews by comparing "the abortion mentality" to the Holocaust, and took on homosexuals by threatening to cancel contracts with the city rather than accept Mayor Koch's executive order banning prejudice against sexual orientation. In all three controversies, and many later ones, O'Connor spoke off the cuff and spent the next few days discovering unexpected complexities and explaining what he meant. Anyone appointed by Pope John Paul II to head the New York Archdiocese in 1984 would likely have made an election-year issue of abortion, but O'Connor bluntly attacked Ferraro by name, which is unusual, and pegged his criticism to an obscure statement she had signed two years earlier.

For liberals, it looked as though O'Connor was about to fill the city's designated-ogre slot, vacant since the death of Cardinal Spellman. But the man is not easy to pigeonhole. He thinks the city should force developers to build housing for the poor if they won't do it voluntarily.

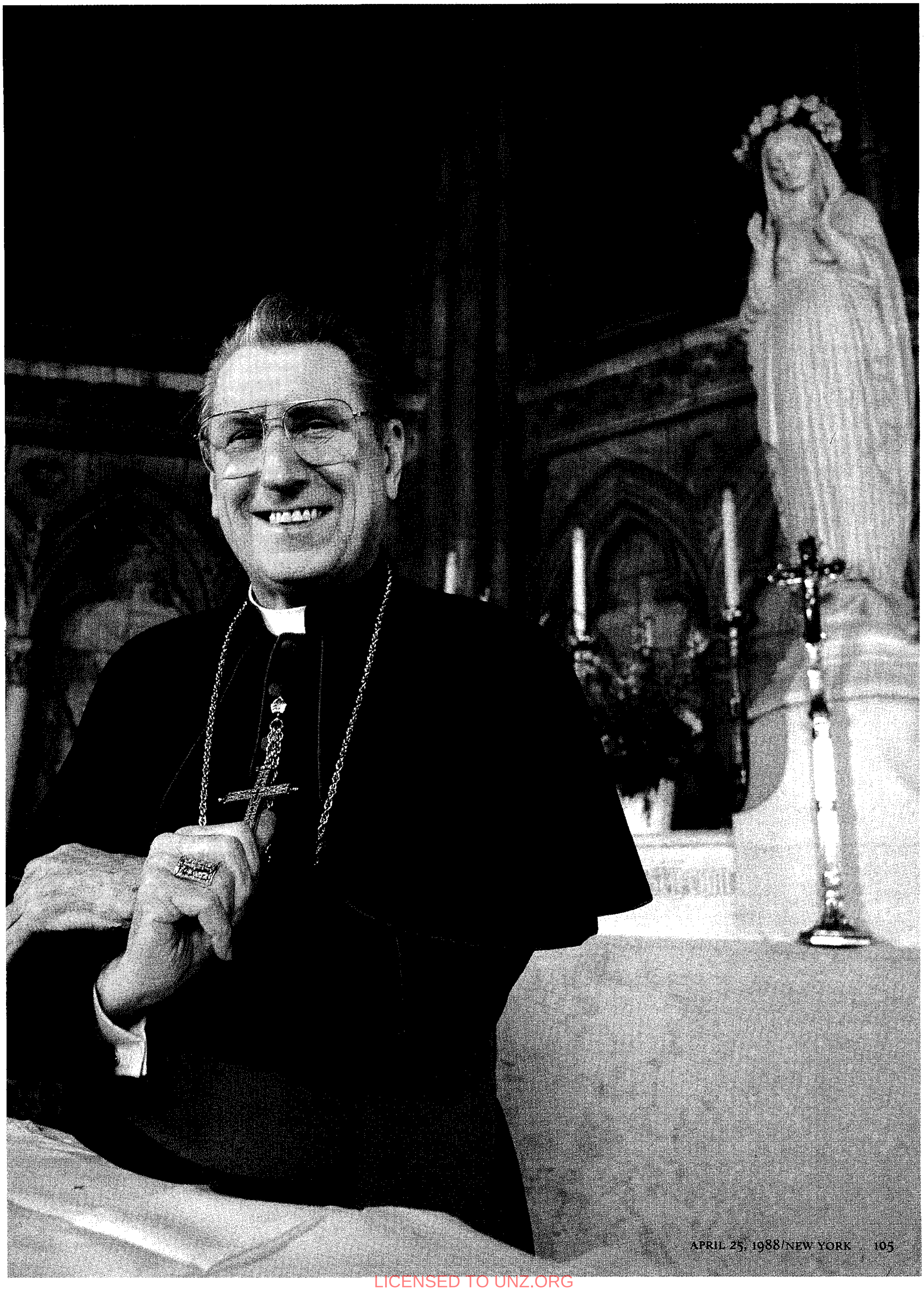
As a young priest in Philadelphia, O'Connor set up programs for the handicapped, and as a bishop in Scranton, he befriended a prostitute who was serving a life sentence for murder. Here in New York, he works regularly at an AIDS ward. His affection for plain people and underdogs seems inherited from his father, a workingman and a primitive populist who was notoriously suspicious of everyone who had money. The cardinal, visiting some wheeler-dealers on Wall Street, joked that he was keeping the local confessional open extra late to keep up with the tide of financial sins on the street.

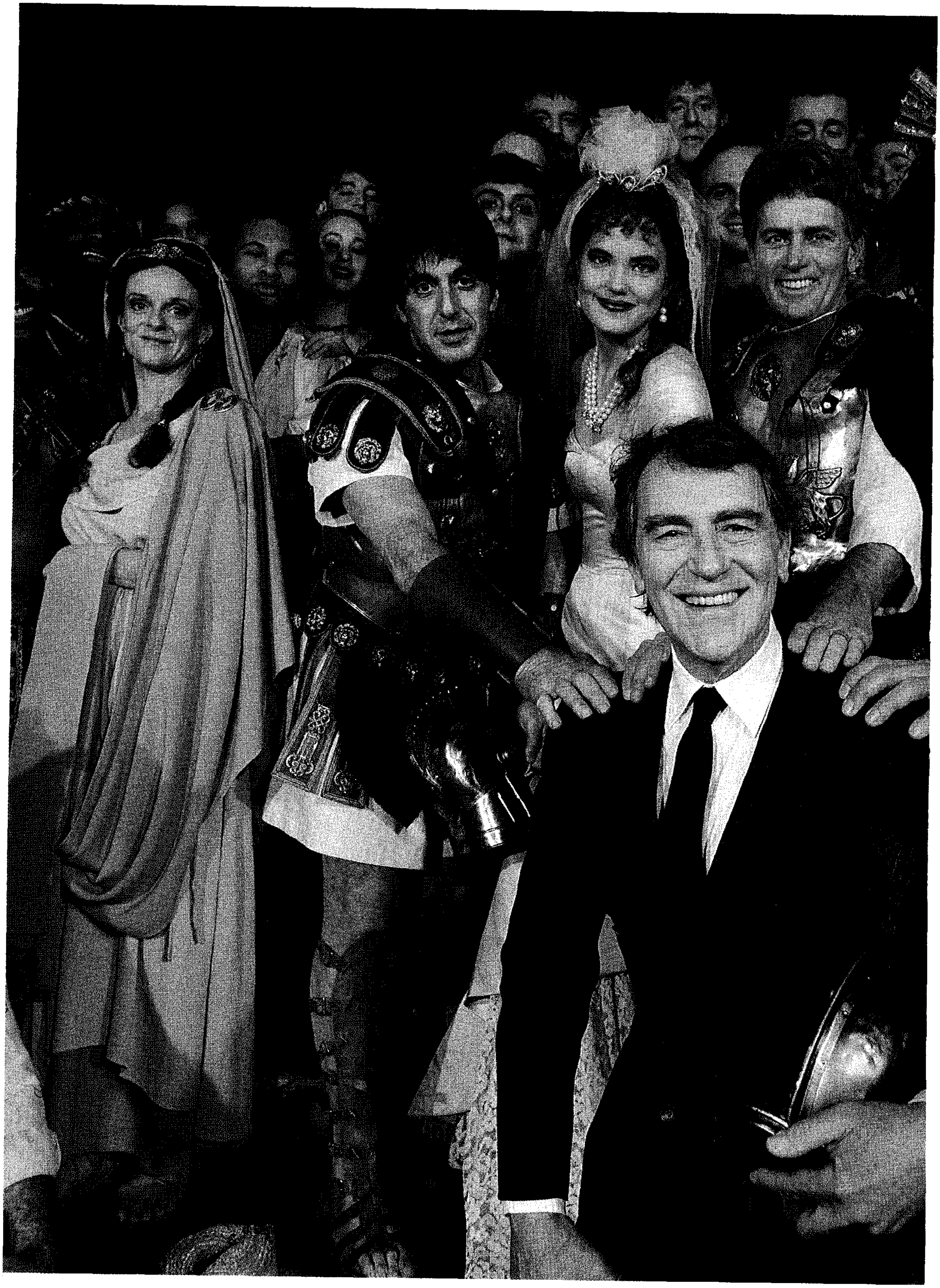
O'Connor, 68, has an odd background for a cardinal. Instead of the normal doctorate in theology, he has an M.A. in psychology and a Ph.D. in political science, and he comes out of the military. He spent 27 years as a Navy chaplain, rising to the rank of rear admiral. The military career made him a natural heavy five years ago at negotiations over the U.S. bishops' pastoral letter on war and peace. The heavily dovish letter called for a halt to development of all nuclear weapons. O'Connor fought ferociously to weaken the document, then accepted the inevitable and voted for it. Now he is reprising the whole debate in a new controversy: He wrote the foreword for a book by a minor Reaganite charging that the pastoral letter is deliberately being misrepresented as a pacifist document.

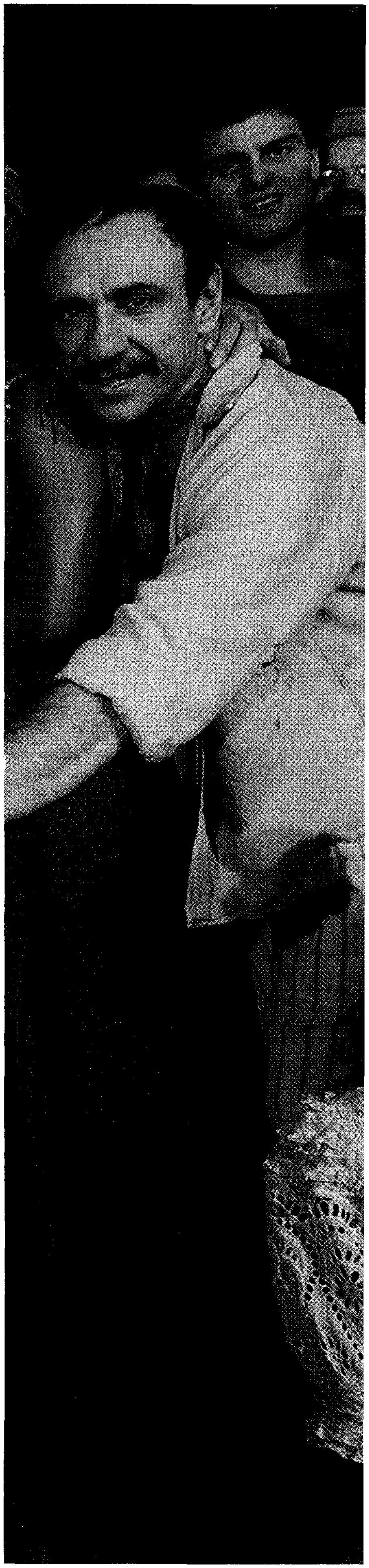
For a man who inflames so many so often, the cardinal seems exceptionally kind and mild-mannered, as if all the fights are a kind of regrettably necessary roughhouse that will soon pass. Other bishops mocked Ferraro and patronized her as "Geraldine"; O'Connor simply said his piece and moved on. Nothing personal, just business.

One reason why O'Connor controversies seem to generate so little heat is that his ego is not involved. He takes his job seriously, but not himself, and certainly not the titles and trappings of office. He phoned Ed Koch one day, and when the mayor said, "How are you, your eminence?" the cardinal replied, "Fine, and how are you, your majesty?" Koch said later, "How can you not like a guy who talks like that?"

John Leo is a contributing writer at Time.







JOSEPH PAPP

BECAUSE MORE THAN ANYONE ELSE, HE HAS CONNECTED THE NEW YORK THEATER TO MODERN LIFE.

BY WENDY WASSERSTEIN

JOE PAPP'S OFFICE IS PAPERED WITH THEATRICAL PHOTOGRAPHS—Joe and Meryl, Joe and Linda, Joe and Kevin, Joe and Raul. Three decades of a city's theatrical life are framed behind his desk—*Much Ado* in Central Park, *A Chorus Line* on Broadway, *The Normal Heart* at the Public, *Hair, That Championship Season, Short Eyes,* and *For Colored Girls.* There's even an autographed sneaker from the cast of Elizabeth Swados's *Runaways.*

Truth is, there's a very slim chance that if one has worked in or just attended the New York theater sometime during the past 30 years, somehow one hasn't come across Joseph Papp. He started his theater as an acting workshop at the Emmanuel Presbyterian Church on East 6th Street between Avenues C and D. Now it is America's largest nonprofit theatrical-arts institution.

The New York Shakespeare Festival either has or hasn't produced a particular play, hired an actor, or built a set design. In other words, everyone in the theater has an opinion about the state of "the Public." And ultimately, the state of the Public is synonymous with Joseph Papp. As the playwright Thomas Babe observed a few years ago, "The institution is Joe, and Joe is the institution."

At any given moment, Joe Papp is simultaneously absorbed with his current Shakespeare production, the future of the Broadway theater, the future of the Off Broadway theater, creating new outlets for ethnic and minority theater, preserving New York's existing theaters, bringing Shakespeare to the city school system, and composing, a cappella, his own musical accompaniment.

"You just give me the first three notes, and I'll sing you a Hasidic song," he challenges, just as I notice on his coffee table a fruit-filled Purim basket. I ask him to try "I Love Paris," since I happen to know that one works. But he insists on nothing familiar.

At 66, Joe Papp has both hubris and chutzpa. The combination is enough to keep him singing or get a show on, even in today's often inhospitable theatrical climate. The combination—tempered with an enduring passion and respect for language, voice, direction, and their artistic practitioners—creates the distinctive personality of a veteran theater producer.

Wendy Wasserstein's plays include Uncommon Women *and* Isn't It Romantic. *Her newest,* The Heidi Chronicles, *will be produced by Playwrights Horizon in the fall.*

The theater for Joe Papp isn't merely a building in which house lights go down and attractive men and women who breathe from their diaphragms enter onto raised platforms in front of paying audiences. The theater and the theater community are congruent in his mind with the rhythm and energy of the city.

"Artists are productive people," he says. "When their vitality is sapped, it reduces the power of the city. The whole support system for the arts in New York has deteriorated to a point where it's really critical. The great thing about New York was that it was always feeding from elsewhere. But that feeding situation is virtually dried out now, and the mayor has made no effort to solve this. We need to open it up again."

I remember that one of my first jobs in New York twelve years ago was as a free-lance reader of plays for the Public Theater. The pay was $5 a script, which was pretty good. Not a first-year associate's salary at Sullivan & Cromwell, but pretty good. Among my fellow script readers were William Finn, a young composer, and Kathryn Grody, an aspiring actress.

Bill Finn, who later wrote the lauded *March of the Falsettos*, has a new musical, *Topsy Turvy*, scheduled to be produced at the Shakespeare Festival in the near future. Kathy Grody, who married actor Mandy Patinkin, received an Obie award along with the entire cast of the Shakespeare Festival's production of Christopher Durang's *The Marriage of Bette and Boo*. And while Bill, Kathy, and I were reading plays, Meryl Streep, an actress friend new to New York, was cast as Dunyasha, the maid in Andrei Serban's *The Cherry Orchard*, produced by Joe Papp at Lincoln Center. In other words, the Public was New York's and its own feeding ground.

JOE PAPP'S CURRENT OBSESSION IS THAT THE CITY CONtinue to attract today's aspiring William Finns, Meryl Streeps, and Kathryn Grodys. "A lot more should be done, and needs to be done," he says. He is emphatic, and he has a plan. He won't tell me where exactly, but he's spoken with a mayor of an adjacent city and the governor of an adjacent state in an effort to create low-income housing in which artists can live, work, and display.

Despite all the talk and the schemes about adjacent cities and adjacent mayors, Joe Papp (born Papirofsky) still perceives himself as a New Yorker. "I'm a born-and-bred New Yorker. I'll always be a New Yorker," he says, beaming. "This is a showplace city, a showcase city, a city of theater."

In New York, there are endless Joe Papp stories—adoring, antagonistic, deeply resentful, and deeply grateful. And there are just as many complicated opinions about his English plays, writers' options, designers' contracts—Joe Papp's personal involvement and Joe Papp's personal uninvolvement. In fact, there is every kind of story and point of view that would surround a powerful and creative presence who has survived, even flourished, in the theater here for more than 30 years.

The same week he asked me to name that Hasidic tune, I saw Joe Papp at the opening of his production of Larry Shue's *Wenceslas Square*. While his wife, Gail Merrifield—director of play development and for artists an encouraging soul—was chatting with choreographer-director Martha Clarke, Joe Papp was expounding, hands rising and falling, to director Jerry Zaks, actors Victor Garber and Jonathan Hadary, and playwrights Christopher Durang and Harry Kondoleon. The producer was offering his perspectives on what makes a good director how effective Holly Hunter would be in *The Winter's Tale*, the mayor, the critics, and even Purim queen Esther.

Finally, you've got to hand it to Joe. Even the ones who aren't talking to him have got to hand it to Joe. Joe just keeps on going. He's out there producing with his hindsight of what must be thousands of opening nights and his dreams for openings to come. And he can sing you, I promise, a Hasidic song from just three notes. But they have to be original. Joe Papp has given his life to meeting creativity and running with it.

SUE PERDIEU

BECAUSE THE HOMELESS ARE A DAILY REBUKE TO THE CITY'S OVERWEENING PRIDE.

BY PATRICIA MORRISROE

WHEN SUE PERDIEU SAW THE STATUE OF LIBERTY for the first time, she "cried like a baby." "The woman was so beautiful," she says, "and I was so proud to be an American. No matter what, I've got my freedom." Perdieu is so free, she can spend her days sitting on a blanket at the Port Authority, and nobody expects her to do anything. She doesn't need a Filofax or a leather briefcase; she doesn't have to be at the office at nine or juggle kids and a career. She doesn't even have to clean the house, because there isn't one. Perdieu is homeless, and her brand of freedom is terrifying.

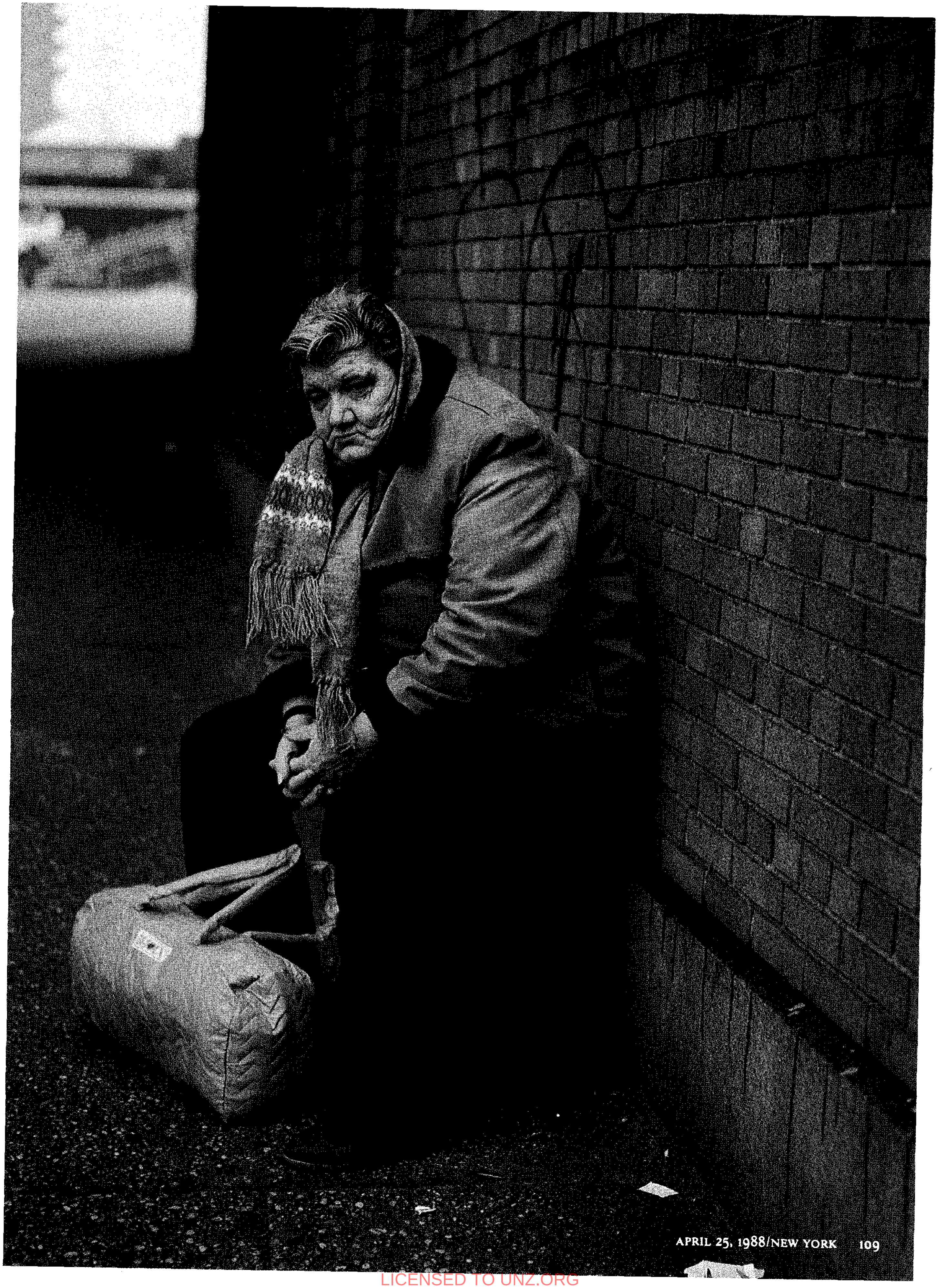
She is 52, a stocky woman with a bad heart and arthritic legs. Her gray hair is cut short—by necessity, not design. She picked up lice at the Port Authority, and they were so bad she had to throw away all her clothes and take a pair of scissors to her head. "They're all gone," she says, scratching her arms. "At least, I hope so."

She is sitting at the Dwelling Place, a shelter for homeless women that is run by the Franciscan nuns. It's located in a shabby brownstone on West 40th Street; for now, Perdieu spends her nights there, sleeping dormitory style with seventeen other women. She is trying to get into a home for senior citizens, but it may be a problem. "I'm a real in-between," she says. "They tell me I'm too old to get a job and too young to be a senior citizen. I've got a lot of living left in me. What do they expect me to do? Crawl in a hole and die?"

For Perdieu, the road to homelessness was a fairly indirect one. She was born in the hills of Arkansas, 80 miles from Little Rock. Her birth was never recorded. "I could never get a passport," she says, "because I didn't really exist in the official sense." Perdieu never knew her father, and her mother was involved in "things I'd rather not mention in print." At 13, she married a 29-year-old farmer who was "pretty decent, except for the cheating part." Though she never had a formal education, she taught herself to read, and she worked in a hospital as a nurse's aide. "Those were the happiest years of my life," she says. "Only I didn't know it. One day I found another woman in my bed, and I said, 'That's enough.' "

Perdieu hitchhiked to Chicago; she was 21 and wanted to

Patricia Morrisroe is a contributing editor of New York.



start a new life. For the next sixteen years, she worked as a nurse's aide; she had her own apartment but was terribly lonely. "It was hard to make friends," she says. "Where I grew up, we all knew everybody because each of us was related." At 39, she married her second husband—"a hillbilly from West Virginia." "There were a lot of pluses and minuses," she says. On the plus side, he looked like Robert Blake in his *Baretta* days; on the minus side, he was an alcoholic and didn't have a job. He also physically abused her. "I got a crushed knee bone where he hit me with a baseball bat," she says. "In those days, I had hair down to my waist, and he'd grab it and pull me to the floor, and then he'd stomp on my back."

The marriage lasted two years. "The minute I left, he took up with my best girlfriend and started beating her," says Perdieu. She left Chicago and hitchhiked all over the country. When she needed money, she'd find work as a nurse's aide and later move on to another town. "I was just running away," Perdieu says, "trying to escape this deep pain. But it followed me everywhere, from state to state. I guess I was just running from me."

TWO YEARS AGO, SHE WOUND UP IN BALTIMORE, where she spent thirteen months working in a nursing home for $70 a week, plus room and board. When the place closed, Perdieu was left without a job and with only $100 in savings. She decided to come to New York, "the greatest city in the world." She arrived at the Port Authority in December 1987. "I saw all these homeless people lined up, one after another," she says. "I thought I must be dreaming. This couldn't be New York. I mean, I've seen a lot of ugly things in my travels, but I tell you, I've never seen anything like the Port."

On Perdieu's first day on the subway, her purse was snatched, along with all her money. She went to Travelers Aid, and they placed her overnight in a shelter. "It turned out to be for mentally handicapped people, so I had to leave," she says. After that, she was sent to another shelter, where she stayed for about a week. "You felt like you were in prison," she says. "There were 200 women, and a lot of them were real hostile."

Perdieu says that "her nerves were completely shot," so she was sent to Bellevue, where a psychologist recommended the Dwelling Place. She has been living there for the past three months. "We get a place to sleep," she says, "but we have to go outside between 10 A.M. and 5:30 P.M." Some of the women head for the Public Library, but Perdieu can't walk that far, so she usually takes her blanket to "the Port." She also brings her puzzle book and her knitting; she's making an afghan. "I'm one of the lucky ones," she says. "At the Port, I see all these handicapped people. What chance do they have? In Arkansas, we treated dogs better." Perdieu says she would like to get married again—"I dream of finishing the afghan and having a sofa to put it on"—but the men she meets at the Port Authority aren't exactly ideal husband material.

She would like to find work as a nurse's aide, but doctors have told her to take it easy for a while. So she tries to stay calm while sitting at the Port Authority, ignoring the "crazy" commuters. "I never heard such nonsense coming out of people's mouths," she says. "It's like, 'I hate my job, and we can't afford a bigger apartment,' and I want to say, 'Good God, ladies, listen to yourself. . . . Your tale of woe is my fairy tale."

Perdieu doesn't know what will happen, but she is optimistic and would like to stay in New York. Now that the weather is nicer, she has been hitting the road again, riding the subway to Coney Island. "It's really beautiful country," she says. "Brooklyn was so pretty. It had cute little houses and lawns and trees."

She wants to go back to Liberty Island, too. "I think about all those people who came to New York and saw that beautiful statue," she says. "They must have been so happy—higher than a Georgia pine—because America, it meant something."

'REALITY'

BECAUSE CRACK DEALERS ARE TURNING THE CITY INTO A DEADLY NIGHTMARE ALLEY.

BY DAVID BLUM

'REALITY" IS A SKINNY EIGHTEEN-YEAR-OLD WITH A Philadelphia 76ers baseball cap, a red-and-white-striped shirt under an expensive blue parka, and a sweet disposition. He does not do drugs, except maybe an occasional puff on a joint and a bottle of Heineken. During the day, he leaves his apartment in a Greenpoint, Brooklyn, housing project to do volunteer work in Manhattan. And though he never graduated from high school, he's taking high-school-equivalency courses. He lives with his mother and gives her a healthy chunk of his $800 weekly income.

Reality is the name he has chosen for himself, an identity he wears on his hand with a $350 gold brass-knuckle ring. He does not want everyone to know that he is a crack dealer.

"I picked the name," he says one afternoon, sipping Heineken from a glass, "because it's like my life."

Reality became a crack dealer almost two years ago—not long after the drug first exploded on the New York scene as a potent and pervasive new addiction, the most widespread new drug habit since cocaine took off in the seventies. Experts have estimated that several hundred thousand New Yorkers have smoked crack at least once, and that many thousands—mostly lower-income blacks and Hispanics—quickly developed a chronic dependence on the drug, which is basically cocaine in rock form. Despite a huge public-relations campaign and stepped-up police efforts, crack remains readily available on many New York street corners. At $5 a hit, it's still the cheapest high in town.

Reality explains that crack has the highest profit margin for a young dealer on the way up—and that it's the only drug you can sell without getting involved with high-level dealers, businessmen, or the mob.

"You can start with an eight-ball for $90," he says, using a slang expression for a gram of cocaine. "Then you get baking soda and a test tube. You take two teaspoons of water and mix it up and put it on a dollar bill. Then crush it up. Then you put it in the tube, heat it up, shakin' it, till it hardens.

"Then you make a *little*"—he presses his thumb and forefinger together to show just how little—"rock. You put the rock into a vial and sell it for $5. You pay $90, you make

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David Blum is a contributing editor of New York.

$200. You pay $200, you make $400. You pay $400, you make $800.

"You gotta put the money back in the business, though—you can't be taking it out right away," he says. "Once you make your first $500, *then* you can put $200 in your pocket."

By now, Reality has put many thousands of dollars in his pocket. He figures he can take in $600 a night at it, maybe $1,000 on a good night. His actual income is less because he's still investing in his business. "I work the big nights," he says, "Friday and Saturday nights," which are the biggest nights, of course. I go out in the mornings, too, between 6:30 and 8:30, 'cause people want to get something with a little kick for work, to get them through the day. And rainy days are the *best.* A lot of dealers don't like to work in the rain, and you got all the business."

Reality and a dozen of his friends have staked out a Brooklyn street corner as their own. It's near a shelter for the homeless and some housing projects. If one of them gets arrested, the others chip in for the bail money. "But nobody ever gets convicted," Reality says. "You either say you're *on* crack and they put you in a rehabilitation program, or they just drop the charges against you after you get out on bail."

Reality has never been arrested—not for crack dealing, anyway. When he was fifteen, he was arrested for armed robbery.

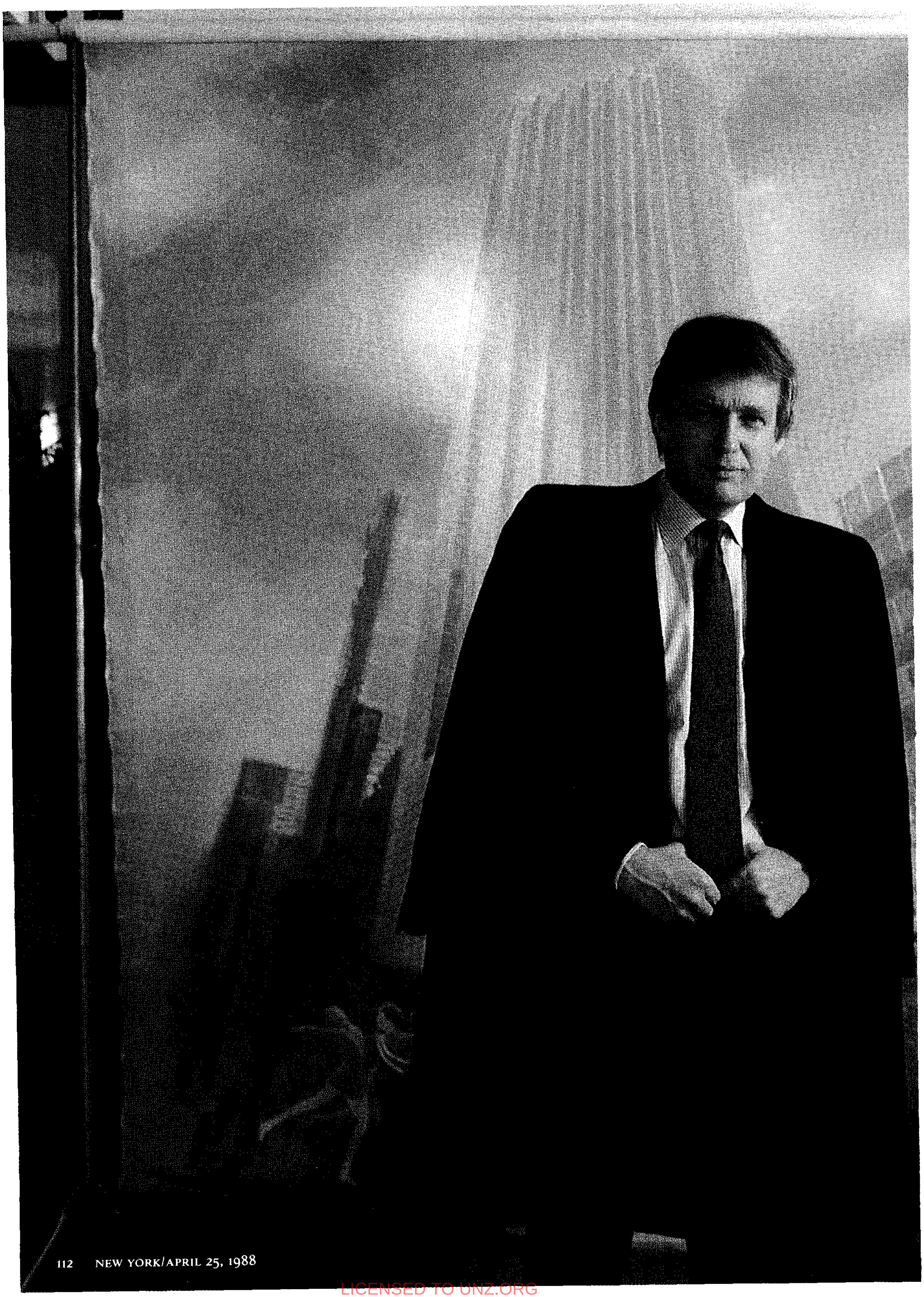
"Me and some friends, we tried to steal a bike from one of those stores run by the Jewish guys with the curly hairs," he says. "We used a pellet gun. We got caught and my mother had to come in, but I got off." He is intelligent enough to know, of course, that there are other issues involved in crack dealing aside from getting caught. He knows that it may not be right to sell a drug considered to be highly addictive and dangerous. But he has come to believe that he knows the difference between right and wrong, and respects it. "I don't sell to kids," he says. "I don't want to see people get f---ed up, you know?"

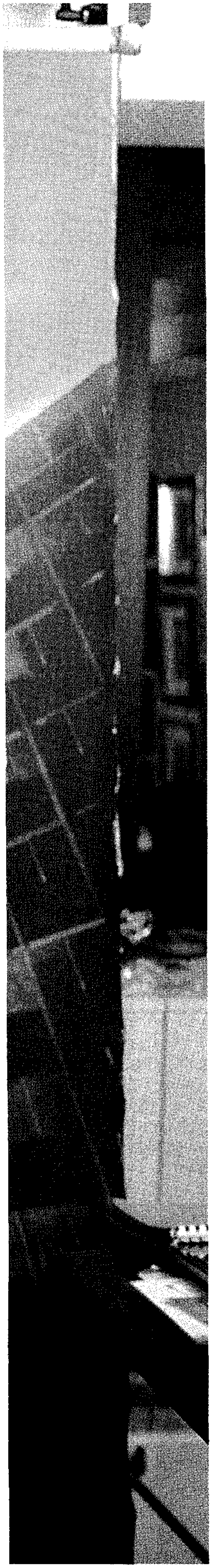
BUT THOSE CONCERNS AREN'T ENOUGH TO KEEP HIM from his business. He works steadily, usually six nights a week for at least a few hours each night. And at least once a year, he and his friends rent a car and drive to another city for a week or two of intense selling.

"You can't get crack in those kinds of places," he says, "so the people there, they're willing to pay $20 for the same hit you get $5 for in New York. So you make a whole lot more money, and you pay for the trip and then some more. We're looking for some new places to go, though, 'cause there's getting to be more crack around."

In a couple of years, Reality figures he'll stop selling crack. He says he doesn't really like drugs; he's interested only in the money he can spend on his life right now—the fancy food and expensive clothes, the custom rings and the gold chains, the cab rides and long trips.

But Reality also talks about his dreams—of his desire to get off his Brooklyn street corner someday and do something substantial with his life. "I'll quit when I'm twenty," says Reality. "That's when I plan to take the police exam. I've always wanted to be a cop."





NEW YORK
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DONALD TRUMP

BECAUSE HIS BUILDINGS AND HIS BOOK AND HIS EGO ARE SO MUCH BIGGER THAN LIFE.

BY LIZ SMITH

IF HE SMOKED, DONALD TRUMP WOULD have cigarettes monogrammed with a dollar sign—the symbol of Ayn Rand's hero in *Atlas Shrugged*. Trump is the quintessential late-eighties realization of the conservative novelist's forties and fifties capitalist supermen. Of course, so far—unlike Howard Roark in *The Fountainhead*—Trump has shown no inclination to destroy anything he has built simply because of rigid personal standards of purity and ethics. (Donald might indeed dynamite a building, but only to build a bigger, more glossy one.)

Donald Trump is a red flag to bullish and bearish New Yorkers, to the hoity-toity and hoi polloi. They seem to love and hate him in equal measure. Some form lines to buy his book and get his autograph while others just can't scoff and scold enough over his high life and high profile. Many of my treasured friends detest and deplore him, saying he stands for all that is crass and wrong with New York. But even if Trump is the truest, most flamboyant child of Mammon yet produced at this waning moment of the twentieth century, I like his style.

"Why?" ask his rabid, exasperated detractors. Because he isn't a phony and a fake. Like many exaggerators, perhaps he bends the truth at times or rewrites history to his own advantage or hypes his own exploits to a stupefying degree (saying he got out of the stock market before the October crash was not his most tactful or sensitive moment). But it has never occurred to Trump to keep his mouth shut. I think that's good—straightforward, frank, and funny. I don't think he *can* dissemble, except when feinting in the game of doing deals, where he is a great bluffer and poker player.

Because we are so used to fakes and phonies in public life and in high places—so used to pieties being uttered by the impious, lies told by the unctuous, morals offered by the mendacious, and so lulled by the closeted niceties that pass for insincere "civilized behavior"—we just can't believe that Trump is really one of those what-you-see-is-what-you-get guys. But mostly, he is—as real, as self-involved, as brash, as refreshing, as innocent in his ways as a kid who is bigger than you and wants your Tinkertoys.

Trump has been described as the high-rolling entrepreneur of all time, half matinee idol, half riverboat gambler. He is young, energetic, egocentric, good-looking, successful, arrogant, vain, and *rich*. The have-nots envy but admire him; the brainy ones who criticize everything look down on him and hope to revel in what they consider his inevitable clash with fate. The elitists of business, power, and society observe him with caution and mild alarm. He is too big, too important, too potentially powerful for them to offend, yet he is forever shocking them by calling a spade a spade, using the *M* word, or the *S* word with slashes—*$Money$!*

Jealousy and spite play another part in making Trump this city's biggest target. He'll go on being that bull's-eye for quite some time, because he hasn't "gotten it" yet—the "it" being a necessity for artful dodging, for pretending that one is charitable in the extreme, generous to a fault, and always developing one's gold-plated sense of "social consciousness," forever yammering about "giving something back to the community."

Of course, Trump does give plenty to charity; he is donating all the profits from his No. 1 best-selling book. But that only gets him accused of grandstanding. To win "their"—his

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Liz Smith is a syndicated columnist and appears regularly on Live at Five.

friends', his enemies', the Establishment's—grudging approval, he'd have to be like the rich young ruler who, asking, "Master, what must I do to be saved?," was advised by Jesus of Nazareth to "sell all your goods and give them to the poor." (The young man went away sorrowing, for he was very rich.)

There you have it! Donald Trump isn't ready to be "saved" yet. He's a mere 41. He only just arrived at the top; he's going to keep on doing things *his* way for a while. He's still busy fortifying, satisfying, and consolidating Donald Trump and family.

IT IS REFRESHING TO FIND A RICH PERSON WHO ISN'T PREtending to be broke or modest and unassuming, hopping and skipping on hot coals to avoid being called crass and vulgar when it comes to the most absorbing subject known to the average man and woman in 1988: money. Trump has made a lot of it, has said he has a lot more than he probably has, and lives in a style that even he knows approaches caricature. To Donald, it's all so simple; it's what he always intended: to get to the top, to be the biggest, to kill the competition! He is the embodiment of the current T-shirt joke: THE PERSON WHO HAS THE MOST THINGS WHEN HE DIES WINS!

ISN'T HE THE PERFECT SYNTHESIS OF COMPETITION—STRIVING, ELBOWING, GETTING, FLAUNTING ?

When I say Trump is an innocent, I hear you laughing. I mean, it has never occurred to him that he is the talk of the town just because he almost never utters a sentence without speaking of money. Donald talks of how much something cost, how he managed to get it (a jet, a helicopter, a mansion, a yacht) for peanuts because he outwitted owners who were dumber, more naïve, or needier of cash than he.

Donald's bragging is becoming a New York "given," like Brooke Astor's laughing eyes when she characterizes herself as one of the "nouveau poor." To Trump, the story of how he let Diamond Shamrock spend all the money ($27 million) on the best private jet in the world and then bought it for only $8 million (when there was an oil pinch)—why, that's entertainment. To describe how he forced the trustees of the Post foundation to sell him Mar-a-Lago, by first buying the beach rights for $2-million and threatening to put up a hideous building of his own at the ocean's edge, is—to him—simply delightful dinner conversation.

How can we really fault him? For isn't he the perfect synthesis of competition—striving, elbowing, wheeling, dealing, showing off, getting, and flaunting it? And isn't he spreading it around? Am I crazy, or did this young man attack a paralyzed, stultified New York bureaucracy and give commerce, construction, and business a real shot in the arm? If you love democratic capitalism, how can you hate Donald Trump? He employs, inspires, irritates, motivates, redistributes wealth, creates jobs, excitement, and glamour. In an era when most of our really big stars of the stage and screen are long gone, Donald and Ivana are the new, true superstars, taking up where Jackie and Ari and Liz and Dick left off. The masses want to touch them, emulate them, be them.

Personally, I was ready for Donald Trump. As a dyed-in-the-wool bleeding-heart liberal in a crumbling city stagnant with seemingly unsolvable problems, I had just about given up on New York. But Donald Trump gives me a slight hope. He makes things happen. When he is wrong, his actions inspire the enlightened to band together and fight "development." And I confess, I don't understand all of those out there waiting, hoping for his crash. Here is Trump at a dinner party for the First Lady. A major media star thanks him for an invitation to Mar-a-Lago, apologizing that he can't accept because of a conflict of interest. "You see, someday I might have to report on your downfall!" Ivana, horrified, leaps toward the doorjamb to knock wood against such a malediction. But Donald stands, puzzled, quiet, almost baffled. His expressive blond eyebrows rise. Inside, he seems to be asking, "What? Me? Fall down?"

In the same week, over dinner, I hear one of the nation's most ruthless and controversial tycoons opine that Trump "can't last." Says the R.&C.T., "A man can't behave as he does, brag, talk endlessly of his financial conquests, exhibit arrogance and chutzpa without riding for a fall."

Must he self-destruct, like Capaneus, one of the Seven Against Thebes, who sprang up on the wall and, in a moment of hubris, waved his fist and cried, "Now not even Zeus could stop me!" Will there be a fateful thunderbolt for Donald Trump?

I hope not. I'm sick of the mighty falling. Let some Diogenes find me one man *who can get things done.* I don't care if 99 percent think the man is obnoxious. It's a free country. Let those who are excessive *be* excessive. I'd like to wait for tomorrow's Trump, the one who finally matures, gets used to being rich, discovers there is more to the so-called inner life than dinner with sycophants, grows bored with merely making money and deals, and turns his considerable energy (he never sleeps) to more important endeavors.

Trump says he is honest. If he is and survives, then I anticipate a veritable orgy of eventual real philanthropy, good works, and public service. I see young King Midas shedding his bombast for something more substantial, seeking more urgent agendas for his hyperactive body and mind—even developing a soul. Let's not kill Donald. Don't you want to see what happens when he grows up? All he has to do is someday wake from his dream of materialism. Then maybe Trump will burst out of his limousine in his red-and-blue underwear. The *S* on his chest won't have a slash.

So I'm waiting for Trump to be struck like Saul on the road to Damascus. Not "struck down" but changed from $aul to Paul of provision for the homeless, the disfranchised, the poor, the helpless, the leaderless, the disillusioned.

One reason I like Donald Trump is that he reminds me of nothing so much as my tall, good-looking brothers in the good old days when they knew the world was their oyster. No matter how egotistical, irritating, teasing, chauvinistic, and manipulating they were, I knew they were really good guys with soft centers. Donald Trump has a soft center also. And, anyway, I can't resist a man who calls me "honeybun." I figure that someday I'll hear that when I'm standing in the White House receiving line.

DAISY TSUI

BECAUSE YOUNG ASIAN-AMERICAN SCHOLARS ARE REKINDLING THE IMMIGRANT DREAM.

BY TONY SCHWARTZ

As I review the circumstances surrounding my life, one powerful image dawns upon my memory with an unparalleled intensity. It is that of a seven-year-old girl uprooted from the sanctuary of home to a distant land to meet her father for the very first time.... The strength and courage displayed by my parents in undertaking such a journey, in my mind no less epic than that of Odysseus himself, has given me strength and courage, too. By example, they have given me the inspiration to work, to aspire, to make every effort to infuse my life with meaning and purpose.

—From Stuyvesant senior Daisy Tsui's application to Harvard.

IN A CITY TEEMING WITH STREETWISE, WORLD-WEARY kids, she seems like a throwback to a simpler era. At first brush, it's just her style: shy, self-effacing, and soft-spoken. But a deeper probe shows that she's truly idealistic, earnest, and ingenuous. When Daisy Tsui decided to write an essay for the 1988 Scholastic Writing Awards, the title was "Making the Right Decisions."

From an early age, Daisy was determined to pay her parents back for their sacrifices by making them proud. Her father, who quit school as a child to work and eventually became a sailor, moved to the United States alone about eighteen years ago. He worked in a restaurant for seven years before he was finally able to send for his family (and now works as a chef in a midtown Chinese restaurant). They spent their first years together living in relative poverty in a one-bedroom tenement on the outskirts of Chinatown. Daisy's mother, who deeply missed her extended family and rural life back in China, developed severe allergies and has never felt at home in the city. Even now, neither of Daisy's parents speaks English.

All of this makes Daisy, who is now eighteen, an especially remarkable symbol of Asian-American achievement during the past decade. At Harvard, where Daisy was accepted by early decision for next fall, Asian-Americans account for 14 percent of the current freshman class—even though they represent just 1.5 percent of the country's population.

In New York City, their performance is even more extraordinary. Daisy, for example, scored a 710 on her verbal Scholastic Aptitude Test (and a 1440 overall) even though she spoke not a word of English just a decade ago. She also ranks among the top 5 in a class of 709 at Stuyvesant, perhaps the city's best public high school. Students are admitted by examination only (9,200 applied for 750 spaces last year), and 41 percent are now Asian-American.

At Bronx Science, only slightly less selective, 30 percent are Asian-American. The success of these immigrant youngsters is proof that, for all its troubles, New York City is still a place where it's possible to make the American dream work—to succeed despite disadvantages, merely by working hard and persevering.

Like so many other young Asian-Americans, Daisy traces her drive to her parents' expectations for her—and to the fact that she accepted their authority without ambivalence. "If my mother said I couldn't watch TV, I didn't," she says. "My parents didn't seem to be asking for too much from me, and I was eager to please them. I became used to working hard and doing well."

Daisy's first academic mentor was an eccentric seventh-grade English teacher—"the first intellectual person I ever met." She wrote stories for him, he responded enthusiastically, and that fired Daisy's interest in writing and in reading (anything from Emily Brontë to Sherwood Anderson).

"I've met few kids Daisy's age who can match the originality of her insights into literature and her ability to express them effectively in language," says William Ince, chairman of the English department at Stuyvesant. "The fact that she's first-generation just makes it a more remarkable achievement."

Daisy isn't merely an academic grind. Acutely sensitive to the world beyond her personal ambitions, she's eager not just to absorb but to give back. "I believe that we were created for a purpose," she wrote at one point in her Scholastic essay, "and that purpose is to contribute as much as possible to this vast universe."

If Daisy is regretful about any aspect of her achievement and assimilation, it's that as she's grown more fluent in English, she's forgotten much of her Chinese and finds it harder and harder to communicate with her parents. Still, the family is very close. There are four children now, including Elise, 21, a psychology major at Hunter, Susan, 10, and Danny, 8. They live in a modest but comfortable three-bedroom apartment in a public housing project on Avenue C, just a few blocks from Stuyvesant.

"If it were not cruel to my family," Daisy wrote in her Harvard essay, "I would say that I am grateful for the adverse financial circumstances in which I have been reared. First of all, the shared hardships which my family and I have had to undergo have bound us more closely together. Secondly, these circumstances have placed me on Manhattan's Lower East Side. Many would look upon such a prospect with disdain, but for me, it is a place brimming with life and vitality.... "

No compelling case has been made for the high performance of Asians in recent years' having any genetic component. Nearly everyone agrees, however, that the same factors Daisy cites for her success apply more broadly: the high value placed on education in Asian-American homes, the sense of obliga-

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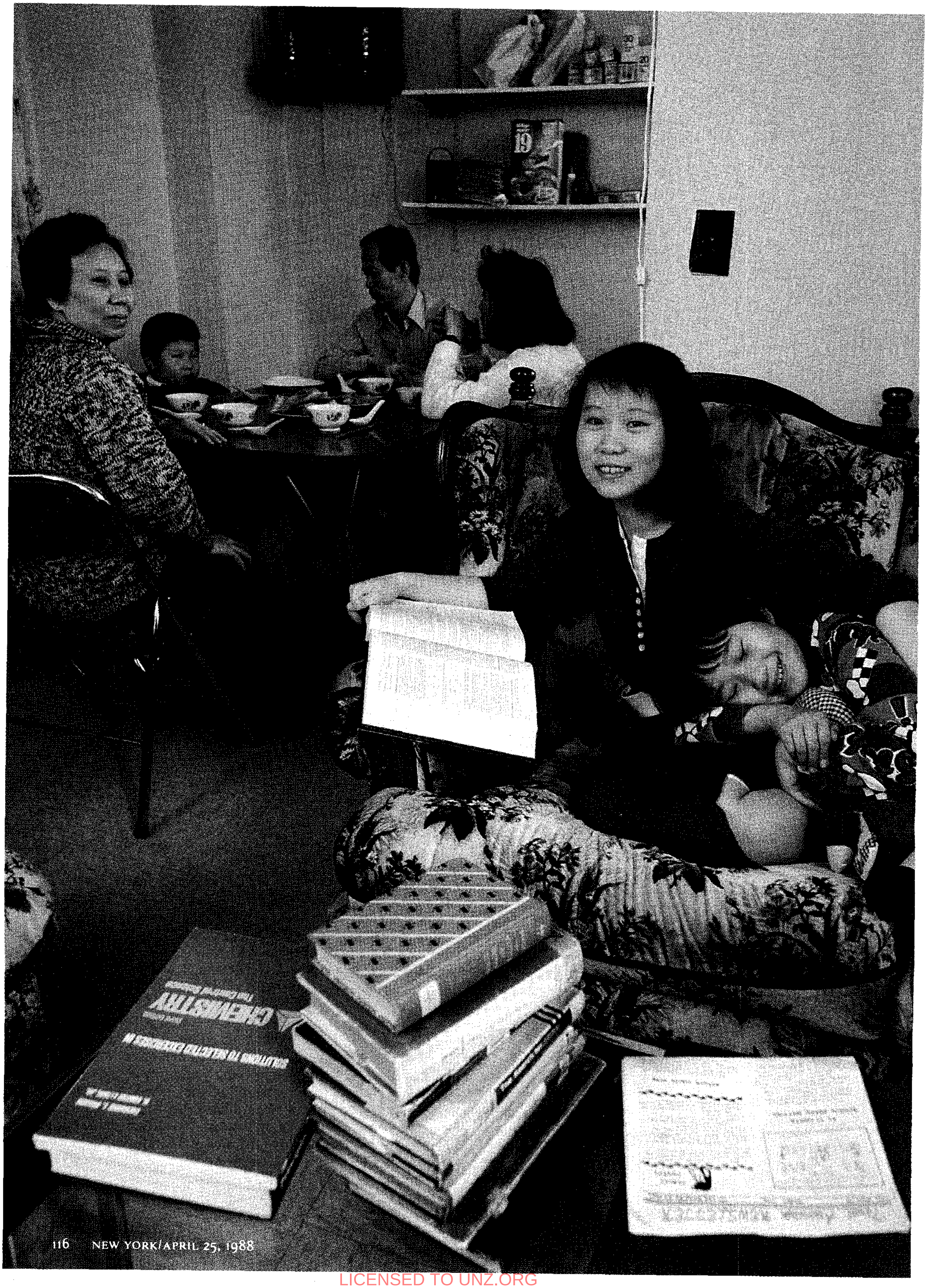
Tony Schwartz is a contributing editor of New York.


CHEMISTRY
The Central Science
SOLUTIONS TO SELECTED EXERCISES IN

tion these children feel to their parents, and the simple fact that they work very hard.

"I see strong parallels with the Jewish immigrants of twenty years ago," says Stuyvesant principal Abraham Baumel, who is himself an immigrant achiever. "In my experience, every bright, motivated kid has similar qualities."

Indeed, for all the Asian-American success at Stuyvesant, the top students are remarkably diverse in background. Andrea Glassberg, the class valedictorian, is third-generation Staten Island. And many of the other top students are immigrants from parts of the world as diverse as India, Guyana, and Poland.

Young Asian-Americans themselves are increasingly sensitive about being singled out. Early this year, when eleven students at Benjamin N. Cardozo High School in Queens were named Westinghouse Science Talent Search semifinalists, newspaper articles and TV-news reports focused great attention on the fact that all of the winners were Asian.

The students responded by writing a letter of protest to the New York *Times*. "All of us are proud of our ethnicity," they said, "but we are concerned that whenever a group of people such as ours is given wide attention and scrutiny . . . such labeling leads to stereotyping, which in its most extreme form is the root of prejudice."

The flip side is the possibility that as Asian-Americans become more assimilated, their extraordinary success will moderate. "I suspect the second and third generation will be very American," says Baumel. "They won't have the same set of values. And perhaps they will not be as intensely motivated." Indeed, Daisy already senses differences between herself and her younger brother and sister, both American-born.

"They don't have the same incentive I did, and they don't work as hard," Daisy explains. "They turn on the TV no matter what my mother says. On the other hand, my sister was reading *Little Women* at the age of nine, and I didn't read it until I was twelve. So maybe she doesn't need to work as hard."

Until recently, Daisy's dream was to become a writer. But she's been inspired during the past two years by biochemistry, and now she's considering pursuing both subjects at Harvard.

"If it were my choice alone, I'd like to spend my life acquiring knowledge and sharing it," says Daisy. "But I have to find a relatively lucrative job someday. My parents are counting on me and my sister to take care of them, perhaps someday to help them buy a house and a car. Their hopes for the future rest with me."

So, in many ways, do New York's.

BENJAMIN WARD

BECAUSE HE COMMANDS 30,000 ARMED MEN AND WOMEN WHO PROTECT THE CITY FROM ITSELF.

BY ROBERT DALEY

ON PAPER, BENJAMIN WARD IS THE MOST QUALIFIED POLICE commissioner in the history of this city. He was a foot patrolman who passed tests and rose to sergeant, to lieutenant. He was good at tests—he has said so himself—and simultaneously moved upward through academia: associate in police science, bachelor of arts in sociology, bachelor of law, doctor of law. He left ordinary policing early. In a department with too few educated blacks, he served as prosecutor in police-department disciplinary trials, as adviser to then-police commissioner Howard Leary. He became executive director of the Civilian Complaint Review Board, deputy police commissioner of trials, deputy police commissioner of community affairs, city traffic commissioner, state corrections commissioner, chief of the city housing police, city corrections commissioner. And finally, since 1984, police commissioner—the first black PC ever.

Such a man ought to have been able to impose himself and his will on the department and on the city. Instead, Ward, who is now 61, has had problems.

All PCs are temporary. They are much more vulnerable than their fellow citizens suspect. New York's No. 1 law-enforcement officer is always the mayor. He knows it. The police commissioner, Ward or any other, certainly knows it. Mayors appoint PCs and like them tame—models of rectitude but otherwise invisible. Mayors can dismiss PCs at a moment's notice. Mayors want no statements or decisions that might rile some pressure group, no stealing of the mayor's headlines, no surprises.

So PCs, even the strongest of them, are under no illusions about where the power lies. I myself served one of the strong ones, Patrick V. Murphy. Time after time, I watched him push just so far and then draw back because he imagined that Mayor John Lindsay might be about to frown.

Ward at that time was a deputy commissioner, one of seven. He had the office across the hall from mine. PCs like their deputy commissioners tame, too. They don't like surprises, either. In this respect, Ward was ideal. His job was to keep an eye on the minority communities and report back from time to time. He did this. No one monitored his comings and goings. He was not part of Murphy's inner circle. He was invited to few top-level conferences and spoke up rarely.

Now Ward himself is PC.

With the best will in the world, it is impossible to write about him without continuing his résumé. Ward is a man who has been forced to admit to public drunkenness while PC, and in front of cops, too; to being out of touch with his office for as much as three days; to "entertaining," as the euphemism has it—this was during his time as corrections commissioner—a woman not his wife in his office; and so forth. The city has been treated to the sight of its police commissioner on TV drenched

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Robert Daley, former deputy police commissioner, has written twenty books, the latest of which is the novel Man With a Gun.

in sweat, almost in tears, owning up to all this.

In addition, Ward has talked loudly, harshly, and apparently without thinking at times. He has publicly insulted cops ranging in rank from lieutenant to the four-star chief of the department. Sometimes, he has apologized afterward. He has seemed quick with apologies on occasion, perhaps too quick; in fact, he is best remembered by cops, even cops who were babes at the time, for an apology he made following the murder of Patrolman Philip Cardillo in the Harlem Mosque, in 1972. He apologized to the Muslims who killed Cardillo, and he impeded, or seemed to impede, the investigation that followed.

A grand jury was still taking testimony on all this seven years later, and finally it issued a report; in several specific instances it found Ward's conduct "deficient." The report does not mention his name. Since he was not indicted for criminal misconduct, direct mention was prohibited by law, but his identity is clear. The cops knew then and know now who was meant. The NYPD has 30,000 guns but only one memory, and it is a long one.

WARD HAS CONTINUED TO APOLOGIZE TO THE black community after shooting incidents involving cops in which the suspect was black—not always, but sometimes. That is, he has appeared to convict the cop or cops in question, his own men, without trial. He has seemed to convict them faster, much faster, than any court ever could or did.

Certainly, too many cops are racists. Ward is faced with the job of leading them away from this racism, and it is hard for him—perhaps impossible—because to many cops he seems just as racist as themselves, but in the opposite direction.

Police headquarters does not willingly accept new methods, new priorities, new ideas. It must be stirred up constantly. There are approximately 40 chiefs in the NYPD, men with one to four stars on their shoulders. Each commands a segment of the department. They are the movers. The PC can command only through them. Every one of them was once a foot patrolman in New York. They moved upward in rank not at the edge of the department, as Ward did, but in the middle of it, for the most part by saying yes and sitting on their hands. They avoided making decisions that might turn out wrong or unpopular. Wherever possible, they avoided making decisions at all. They stayed out of the line of fire. They are some of the extreme conservatives of our time. Sooner or later, as they see it, whoever occupies the commissioner's office will leave. When the new one comes in, they will still be there.

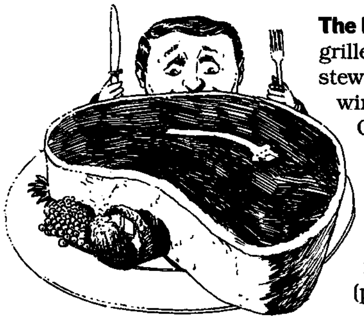
A strong leader can impose progress on such men—barely. But he must seem morally impregnable. He must appear to have a solid hold on his job, whereas for months, according to rumors in the law-enforcement community, Ward was about to be moved into a judgeship. He did not even choose his own first deputy commissioner when the post became vacant—law-enforcement professionals from outside the department did. For the most part these days, his press conferences take place only at City Hall. The mayor speaks first and last. Ward, in the middle, is "protected." He refused to be interviewed for this article. I don't necessarily blame him.

In a city where 65 percent of the violent crimes are committed by black youths, a black police commissioner is a fine symbol. The American flag is a fine symbol, too, but is not expected, I have heard it said, to make decisions involving the daily activities of 40 chiefs and 30,000 armed men and women. Mayor Koch, meanwhile, praises Ward as a great PC and has even begun to mention him as a possible running mate in the next election. In a sense, Koch has locked himself in with Ward. The 40 chiefs probably don't know whether to believe this or not.

The theme of this special issue is power. Any incumbent police commissioner has some power, but Ward, more than most, may be powerless to use it.

THE TASTE OF NEW YORK BEGINS AT THE WORLD TRADE CENTER

From a quarter mile up, the city certainly looks appetizing. As well it should; what with the hustle and bustle of all the food markets below and the tantalizing delights of 13,000 restaurants. Luckily, to get the taste of New York you don't have very far to go. You can begin right here. The 22 eating spots at the World Trade Center are great places to sample Manhattan's culinary pleasures. In fact, if you really can't wait you can even grab a little something at the Observation Deck snack bar.

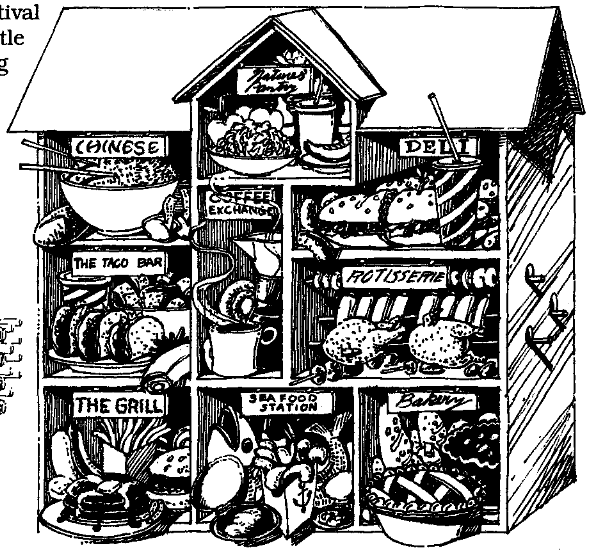


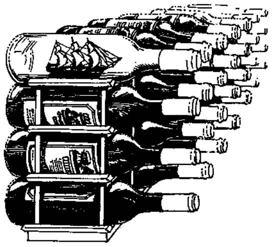
The Market Dining Room. Butcher cuts of meat grilled over charcoal, fresh seafood, Fulton Market stew & the pick of the day's vegetables. Fine wines by the glass & an outstanding wine list. On the Concourse. L M-F 11:30-2:30, D M-F 5-10. Reservations suggested. 212/938-1155.

The Market Cafe. Same kitchen—but the food is lighter and more casual. Adjoins the restaurant. L M-F 11:30-3:30, D M-F 5-10 (piano music 5 on), Sa 11:30-8.

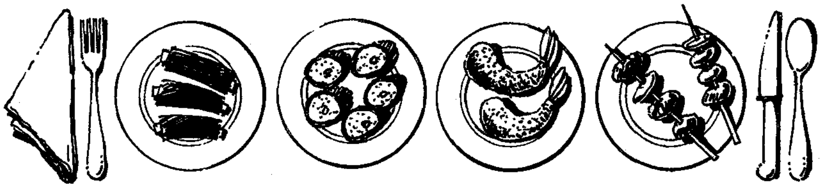
The Restaurant at Windows on the World. NYC's most spectacular restaurant offers city views from every table, a 600-selection wine list, and international cuisine. Table d'hote $29.95-$33.95 or a la carte. 107th floor, 1 WTC. D M-Sa 5-10, Grand Buffets on Sa 12-3:30 & Su 12-7:30. Reservations. 212/938-1111. No denims; jacket and tie required.

Big Kitchen. A food festival made up of eight little eating stops purveying oysters on the half shell, burgers, salads, even Chinese food. On the Concourse. M-F 7-7 & Sa 9-5 (some areas close earlier). 212/938-1153.





Tall Ships Bar. Hearty hot stews & sandwiches, cold salads & fine wines by the glass amidst mahogany, glass, brass. Vista Hotel. L M-F 11:30-3, D M-F 4:30-10, drinks 'til 1:45 am daily & Sa-Su 4 pm-12:45 am. Reservations. 212/938-9100.

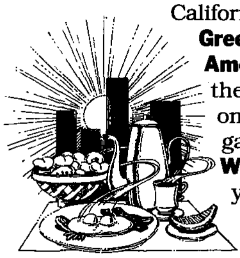


The Hors d'Oeuvrerie. Small-portion delicacies from around the world to enjoy with cocktails—or order several & call it a meal. Fabulous views with every bite. Live music daily from 4:30 (dancing 'til 1 am). 107th floor, 1 WTC. B M-F 7:30-10:30, drinks from noon on Sa, brunch 12-3 on Su. No reservations required except for brunch. 212/938-1100. No denims; jacket and tie required.

High tea for two at the Hors d'Oeuvrerie. Almost heaven, especially with Oolong & Earl Grey perfuming the air, strudel on your plate & live music. Plus, sinful cakes, dark & light mousse, and assorted ice creams & sorbets. M-F 3-6.

American Harvest. Food & wine from around America & a menu that changes with the seasons. Vista Hotel. B M-F 7-10, L M-F 11:30-2:30 & D M-Sa 6-10. Reservations. 212/938-9100. No sneakers or jeans.

Next time begin with breakfast. At the Vista, have Philadelphia scrapple, Vermont sticky buns, California granola with strawberries at the **Greenhouse**, M-F 7:30-10:30; or the **American Harvest**, M-F 7-10. Ride up to the **Skydive**, 1 WTC, 44 floors up, for omelets & a view, M-F 7-11. For elegance & NYC at your feet, reserve at **Windows on the World**. Watch the city yawn and stretch and begin its day. 1 WTC, 107 stories high, 7:30-10:30 weekdays.



The perfect beginning (or ending) to any meal: The Deck. 9:30-9:30 daily. $2.95 for adults, $1.50 for kids & senior citizens. Phone 212/466-7377 for Deck information, 212/466-4170 for a copy of our self-guided walking tour brochure.

THE PORT AUTHORITY OF NY & NJ

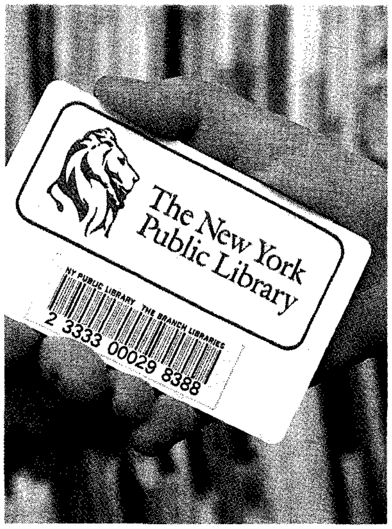
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

The Card Facts

Now your youngsters can have "plastic" of their own. And the good news is that with this magical card they can get books, records, cassettes, CDs, films, and videocassettes—and it won't cost parents a penny. It's the New York Public Library's new lifetime card, which can be used at all 81 branch libraries in Manhattan, the Bronx, and Staten Island. It also helps launch a National Library Week campaign aimed at making sure that every schoolchild gets a library card and learns how to use it. So if your child has never had a card and can print his name, just take him to a branch, beginning April 21, and let him fill out an application. For now, the new cards are just for first-timers and cardholders who have to renew.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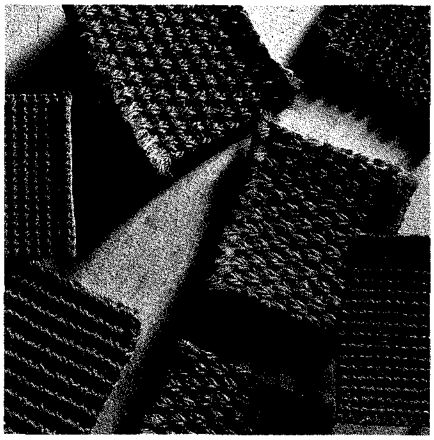
Remembrance of Sings Past

Although Robert Tuggle, director of archives at the Metropolitan Opera, wasn't around for Zinka Milanov's Met debut in the 1937–38 season, he *does* remember waiting in line to hear her sing "Pace, pace, mio Dio" as Leonora in the company's 1953 production of Verdi's *La Forza del Destino.* Now the Milanov devotee will help celebrate the fiftieth anniversary of her debut with the third annual Archives Bazaar. The legendary soprano will be around to greet her fans, and there'll be autographed photos, rare recordings, books, and memorabilia that opera lovers can buy, along with such treasures as a Cecil Beaton Kabuki wig from *Turandot* and Eugene Berman's bejeweled collar for *Rigoletto* (from $1 for an old program to $300 for a costume; the proceeds benefit the Met Archives).
ARCHIVES BAZAAR/*Metropolitan Opera House Grand Tier/799-3100/April 24, from noon to 4 p.m./$5*

There's the Nub



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Television/John Leonard

REVOLUTION BY THE BOOK

"...In *April Morning,* the women don't have much to do, and I wish Rip Torn didn't remind me so forcibly of Dennis Hopper..."

HISTRIONICS LESSON: *Tommy Lee Jones as Moses Cooper.*

BEFORE HOWARD FAST QUIT THE COMMUNIST Party to go Hollywood, he novelized in baby talk on the machinations of lumpish characters with comic-book ideas. Afterward, he did the same thing. I'm not here to waste more words on Hollywood and Communists. I'd agree with Murray Kempton that decades of left-wing scriptwriting gave us only two immortal lines: "Come with me to the Casbah" and "We could make beautiful music together." Fast wrote neither of them.

A bit of background helps, however, explain one odd aspect of **April Morning** (Sunday, April 24; 9 to 11 P.M.; CBS). Like John Dos Passos, another ex-radical, Fast may have switched enthusiasms from the Russian to the American Revolution, but the stormy petrel took some icons with him when he wrote the 1961 best-seller that James Lee Barrett has now adapted, a quarter of a century later, for television's *Hallmark Hall of Fame.*

Thus, on an April morning in 1775, we are far from the pocketbook grievances of Boston's merchant class and even farther from a slave-owning Southern aristocracy. We are among farmers—sort of like peasants—and a blacksmith. While full of internal contradictions, these noble yeomen haven't yet exploded to express the deepest needs of the historical dialectic. They require an outside agitator, a one-man vanguard, to ignite them. By horse and buggy instead of sealed railway car, Solomon Chandler (Rip Torn) arrives in Lexington, Massachusetts, in time to fire the first shot against the British. He fires it, the sneak, from hiding. Offended lobsterbacks then enfilade the yeomen on the village green. Among the dead is Moses Cooper (Tommy Lee Jones), whose young son Adam (Chad Lowe) is thereby consecrated to the cause.

Never mind that no historian knows who really fired the first shot at Lexington. Never mind that Solomon will go on to sacrifice himself for Adam, like Katov in *Man's Fate.* (Oedipal readings of the past are what make Fast's novels so popular with teen readers. A boy becomes a man, and a colony becomes a nation, over the bodies of dead fathers.) I don't expect Adam's mother (Susan Blakely) to know what's going on, nor his toothsome wench (Meredith Salenger), nor even the blacksmith (Robert Urich). But surely Delbert Mann, the co-producer and director of *April Morning,* has some doubts about Solomon Chandler as a Founding Father–figure. Why not share them?

He doesn't, which is too bad, because *April Morning* is otherwise virtuous and affecting. Chad Lowe as Adam actually does grow up before your eyes, to become in the final scene so much like his father that we're sorry his father isn't there to see him. While Tommy Lee Jones is still around, his diction takes some getting used to, a kind of biblical/Eastwood prophetic utterance, but it seems to work when he's telling God how to go about His business.

The women don't have much to do except sit around in thinking caps, and I don't know why network television always picks on Robert Urich whenever it wants a man to be sensitive in the greater Boston area. And while I wish Rip Torn didn't remind me so forcibly of Dennis Hopper, everyone nevertheless acts with an awkward assurance, a clumsy American grace. It's as if the history happening to them has made them uncertain but not in the least self-conscious or symbolic.

And the same goes for the fighting, a nimble anarchy. The British, in their boxy formations, are windup toys with bayonets, a choreographing of menace. But with the first blood, at dream speed, everybody scatters. In this confusion and randomness, we are running and hiding with the camera; we are startled and numbed. This is what it feels like being shot at. Like Adam, we want to go home. And like Adam, we won't ask God's blessing for what we've done.

In spite of Fast, it seems to me that American TV is getting better at our wars and history, after a long and silly thralldom to the British species of self-congratulation. **Gore Vidal's Lincoln,** on NBC, besides being very good on the battlefield, was refreshingly revisionist.

Sam Waterston's Lincoln was a slyboots politician as well as a tragic hero, a guilt-ridden fatalist, cornball, and manic-depressive as well as Great Emancipator. Of course, the historical Abe is so deep in ambiguities that he's almost actor-

Photograph by Bob Greene.

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proof. Even Vidal, who likes to bite our Founding Fathers on their kneecaps, seems to have been moved by Lincoln's dark side, the night shrieks, to think instead of sneer. It's as if he'd finally found somebody to write about more interesting than Gore Vidal.

My problem with *Gore Vidal's Lincoln* was that I paid more attention to Mary Tyler Moore, as Mary Todd Lincoln, than I did to Waterston as Abe. Mary Todd had her own dark side—jealous rages, incapacitating migraine headaches. She lost not only a husband but three of her four children. In 1875, a decade after Lincoln's assassination, she was declared insane. To this role Moore brought uneasiness and fragility, holding herself by the elbows as if afraid she'd drop and shatter.

I wanted to ride to her rescue. Couldn't she be Dolly Madison instead? We grew up with Mary at work and Mary in love and Mary in our living rooms. In my heart, she's always tossing her hat in the air, preserved in a kind of electronic aspic, even in reruns at three in the morning, when it seems I need her most; and there I was, caring more about her than I did about the Civil War. Mary shouldn't suffer. History, bloody history, ought not to have happened to her. Well. So she's forever our child in this peculiar and demanding and intimate blue living-room light, with the happy ending, and we *own* her? It's a scary, shameful sort of smother love.

Little Girl Lost (MONDAY, APRIL 25; 9 to 11 P.M.; ABC) rips your heart out and kicks it around like a soccer ball. Four-year-old Tella DeBusk (Marie Martin) was a neglected child, taken from her father at age one and placed with foster parents Tim and Clara Brady (Frederic Forrest, Tess Harper). Before and after visiting her father, she's hysterical.

The Bradys suspect sexual abuse. Children's Services, the usual evil welfare bureaucracy, accuses the Bradys of "overprotecting" and "overindulging" the child they want to adopt. The court gives Tella to her father. Three months later, she's hospitalized and then secretly shipped to another foster home because the bureaucracy won't admit its own criminal mistake. First from a cynical lawyer (William Edward Phipps) and then from an ambitious TV reporter (Patricia Kalember), the Bradys seek redress of grievance and Tella's sanity.

Everyone connected to *Little Girl Lost* is accomplished and professional. (Harper and Forrest you know about; Kalember has her own promising sitcom, *Just in Time*, on ABC.) And we can't pick up the morning paper without seeing a similar story, as if staring at a wound in our imagination of the decencies. And yet, as packaged for television, *Little Girl*

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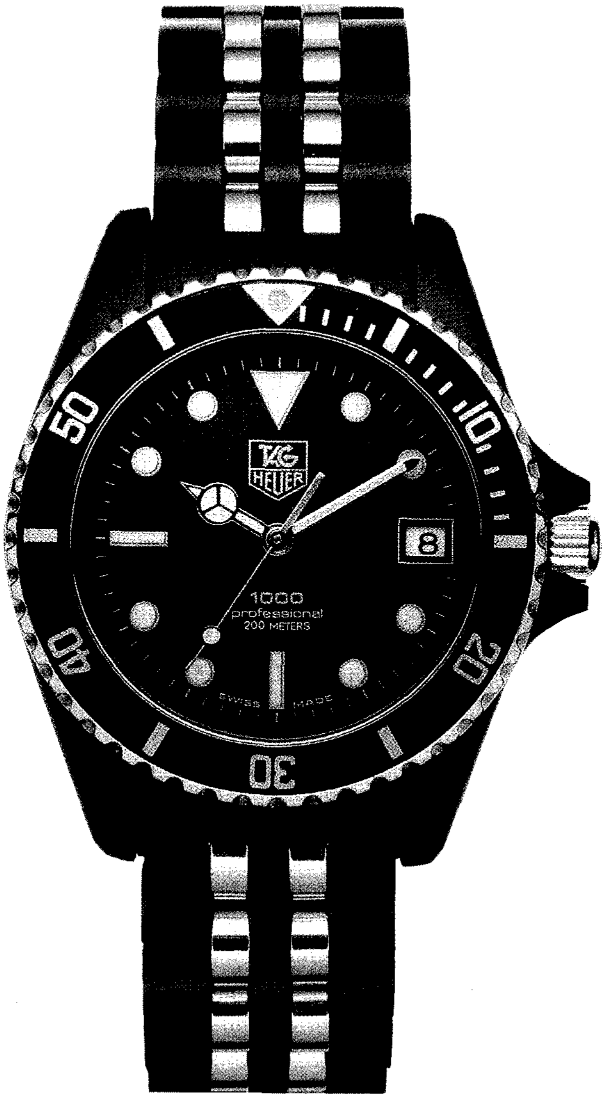
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Lost pushes so many obvious buttons that you may feel mugged by righteousness. There's even a little TV program about Tella inside the big TV program about Tella; we watch Kalember package the same outrage ABC's already tied in knots, with the windup ballerina, the somehow-sinister cuckoo clock, and the unwrapped Christmas presents under a tree for all seasons. There's very little room to breathe or feel inside all this calculation, this bullying of the raw emotions.

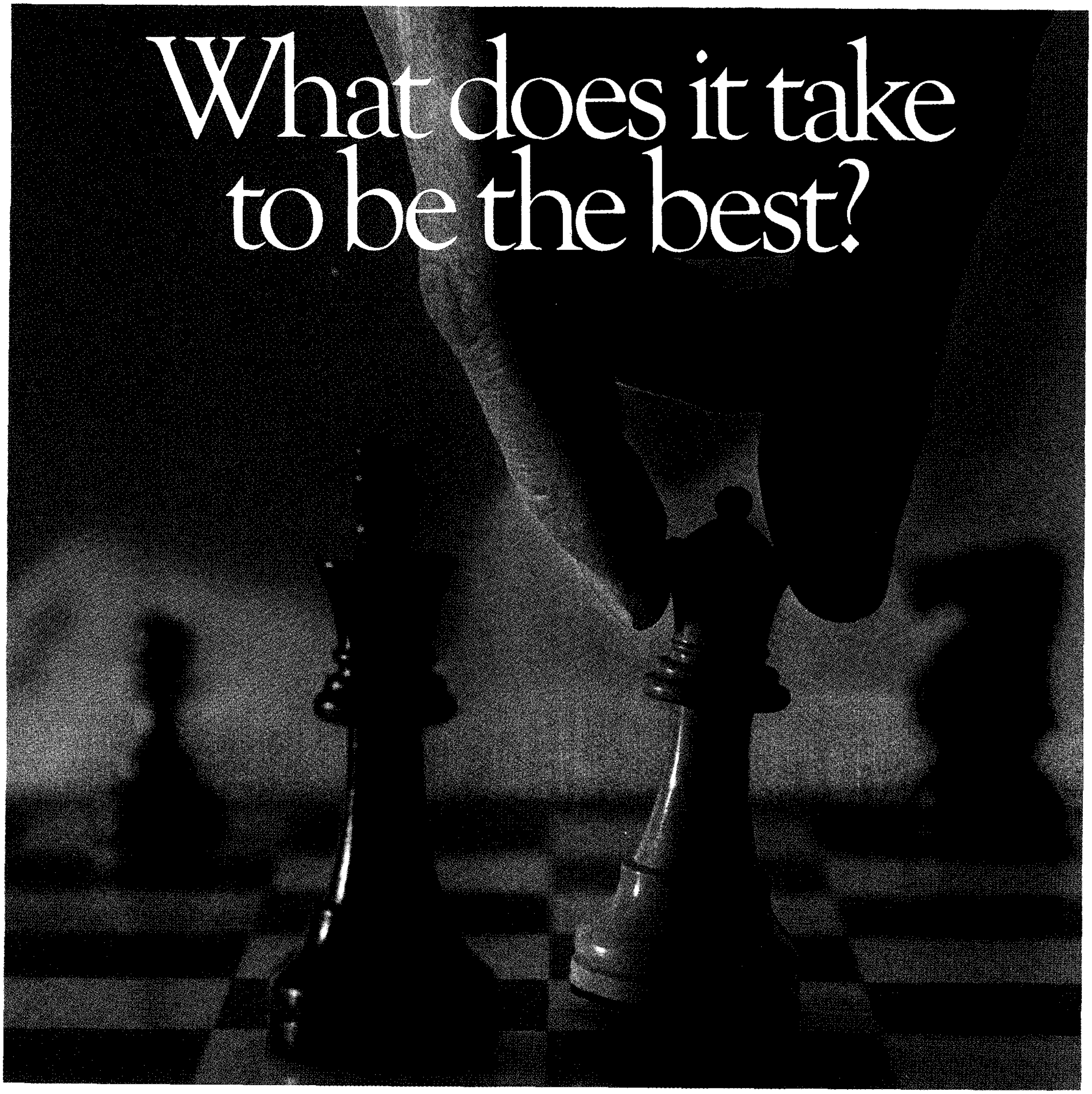
MOLLY DODD, WONDERFULLY IMPERsonated by Blair Brown, is back (**The Days and Nights of Molly Dodd,** Thursdays; 9:30 to 10 P.M.; NBC). She's still eating Chinese and teaching piano and listening to country-and-western music in the same apartment house in Manhattan where the elevator never quite properly stops to meet the floor, just as Molly never quite meets life at the right angle.

So far, she hasn't written any more poems, but she *is* working in a bookstore where D. H. Lawrence is spoken; and she has dated a black police detective whose name is Nathaniel Hawthorne. Her psychiatrist loves her as much as I do, which is a problem because her psychiatrist is female. Mid-thirties Molly is my favorite baby-boomer: funny, attractive, intelligent, divorced, baffled, brave. She wants to make sense and do good. She isn't a crybaby.

Put her in the same room with Linda Kelsey's Kate, also a baby-boomer, steering her way on **Day by Day** (Sundays, 8:30 to 9 P.M.; NBC) between sharklike parents and the shoals of psychobabble at the preschool for which she gave up a career in law.

I'm reminded why I don't get along with the crybaby-boomers on *thirtysomething*, who are always feeling bad on Tuesday nights about children, adultery, computers, Thanksgiving, and the sixties. They ride their anxieties like Melissa's Exercycle, or wear them like Hope's Princeton sweatshirt. They play parent the way they play basketball or Lazer Tag.

With their heads full of video rentals instead of politics, they're precisely those yupscales who were punished for their presumption last October on Black Monday—gaudy balloons of ego and avarice, tethered by their red suspenders to all that's trendiest. I used to see these people in my neighborhood—waiting for David Letterman, eating goat cheese—and hear their wounded night cry: "Gimme, gimme." I always knew there had to be other sorts of baby-boomers out there who give instead of take—a Molly to write poems and a Kate to hold on to our children as they fly into their future. ▬



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RED ALERT

"...Two excellent and readily available red wines are California's Pinot Noir and Amarone, from Italy's Veneto region..."

BEFORE WE PUT ASIDE RICHLY TEXTURED reds for the simple, refreshing wines of summer, there's still time for a few glasses of two excellent, readily available, but very different red wines. One is California Pinot Noir—subtle, polished, even elusive in its flavors. The other is Amarone, from Italy's Veneto region—powerful, intense, and concentrated in its impact.

BERTANI
GARNET
AMARONE
TASTER'S CHOICE: *Subtle Pinot Noir; powerful Amarone.*

Until recently, most wine-makers and consumers agreed that Pinot Noir had not achieved the same success in California as Cabernet Sauvignon, Merlot, Chardonnay, and Sauvignon Blanc. Some fine California Pinot Noirs had been made, of course—notably by Hanzell and Chalone—but they were the exception. Today a number of California wineries consistently produce fine Pinot Noir, but because of dull wines from the past, it's taken time for consumers to recognize their quality.

Of course, even now there are Pinot Noirs on the market that are just simple red wines with little distinction and others that are big, one-dimensional wines without subtlety. But the number of complex, elegant Pinot Noirs has increased dramatically. "I think restaurateurs were the first to appreciate the new Pinot Noirs," says Richard Sanford, who makes this wine in Santa Barbara County. "They realized that the wines were more compatible with a lighter cuisine than Cabernet, and that a young Pinot Noir is much more approachable and enjoyable than a young Cabernet."

The current selection of fine Pinot Noirs represents the solution to several problems that are special to this variety. To begin with, using red Burgundy as a prototype for Pinot Noir (as Bordeaux is used for Cabernet Sauvignon) is difficult because there are so many diverse styles produced in that French district. As Josh Jensen of Calera points out, "Burgundy is often misdescribed as big and rich, whereas it's more often light and delicate." David Graves of Saintsbury notes wryly that when he serves his Pinot Noir at wine-tastings, "some people compliment us because our wine is so Burgundian; others comment that our wine is clearly *not* Burgundian." California wine-makers—consumers—who consider fine red Burgundies the classic expression of Pinot Noir continue to disagree about just what a typical example tastes like and are therefore bound to disagree on the qualities of California Pinot Noirs.

A major step in the evolution of Pinot Noir was recognizing that the variety does best in cooler districts. Much of the acreage was originally planted in areas that were too warm and produced dull, lackluster wines. The plantings in the Napa Valley, for example, have shifted from the warmer, northern end of the valley to the cooler Carneros district. Cool regions such as the Edna Valley in San Luis Obispo and the Santa Maria Valley in Santa Barbara County are also now known for their Pinot Noirs. (Several wine-makers who believed that *all* of California was too warm planted Pinot Noir vineyards in Oregon's cool Willamette Valley with great success (*New York*, July 13, 1987).

The problem with some California Pinot Noirs is summed up by Robert Stemmler, who produces this varietal wine in Sonoma. "Many of my colleagues treated Pinot Noir like Cabernet Sauvignon," he says, "trying to extract as much color and flavor from the grapes as possible." The result was wines that lacked finesse and subtletey. "Above all, we look for complexity," explains Josh Jensen. Pinot Noir is a much more fragile grape and produces more delicate wines than Cabernet, Merlot, or Zinfandel. Thus, wine-makers have learned to treat Pinot Noir differently in the cellar, primarily by doing as little to it as possible.

Consumers, too, have altered their perception of what Pinot Noir should be. "It's finally legitimate to make a lighter style of Pinot Noir if the fresh, lively fruit character of this variety is balanced by complexity and richness on the palate," says David Graves. "We're no longer being judged by Cabernet standards, and consumers now accept the fact that Pinot Noir is relatively light in color." (Ironically, now that the image of Pinot Noir is changing, much of the California crop is being used for *méthode champenoise* sparkling wines. In France, too, for that matter, there is more Pinot Noir planted in Champagne than in Burgundy.)

Because Pinot Noir contains fewer astringent tannins than Cabernet, it can be served cool; in fact, the wine becomes flabby if served too warm. "The alcohol overwhelms the fruit," explains Richard Sanford. Those who enjoy Pinot Noir also find it more versatile with food—grilled salmon and even lobster are possible partners.

Most of the California Pinot Noirs are expensive, but two entry-level wines that provide a reference point are the flavorful 1985 Black Beauty of Sebastiani ($6) and the light, agreeable 1985 Parducci ($7).

Moderately priced Pinot Noirs that display more complexity and style include the well-balanced 1986 Garnet bottling of Saintsbury ($10), the supple, fruity 1985 Iron Horse ($12), the flavorful

Photograph by Michael Sahaida.

1984 Edna Valley Vineyard ($12), and the richly structured 1985 Calera from Santa Barbara County ($11).

Wines noted particularly for their elegance and finesse—excellent examples of the new style of California Pinot Noir—include the subtle and refined 1985 Sanford ($15), the graceful 1986 Saintsbury ($15), the delicate and distinctive 1985 Byron ($14), and the silky, lively 1985 Reserve of La Crema ($17.75). Fine Pinot Noirs that combine both richness and complexity are the 1985 Bien Nacido bottling of Calera ($15) and the 1985 and 1986 of Robert Stemmler ($20 each).

FEW WINE DRINKERS WOULD INCLUDE Valpolicella among the world's sturdiest and longest-lived wines, but there is an unusual version of the wine that more than qualifies. Amarone—Recioto della Valpolicella Amarone, to give its full name—is produced from the same grapes as Valpolicella and from the same district, north of Verona, between the villages of Soave and Bardolino. The difference between the light quaffing wines of Valpolicella and the rich, opulent Amarone is in how the grapes—primarily Corvina—are treated after they are picked.

"The harvest takes place in late September," explains Sandro Boscaini, owner of the Masi winery, "but we set aside especially ripe grapes from hillside vineyards for Amarone." The bunches are then put out on racks or straw trays in well-ventilated granaries, where they are exposed to dry, cold air for three or four months. The grapes dehydrate and shrivel, and often develop *Botrytis cinerea,* the so-called noble rot that also affects grapes in the Sauternes district of France. For Amarone, however, the transformation takes place after the grapes are picked, rather than in the vineyard.

By January or early February, the sugar content has increased from 18 or 19 percent to 25 percent or more; the grapes are crushed and the juice begins to ferment slowly. After around six weeks, the wines, which still contain some sugar, are run out of the fermentation vats. Part of the wine may be set aside and eventually bottled as Recioto della Valpolicella, a semisweet red wine.

The rest is put in large casks, where it continues to ferment for six months or more until it becomes a completely dry wine with about 15 percent alcohol. ("Amarone" is derived from *amaro,* meaning "bitter.") "It may take a year for the wine to be completely dry," says Marilisi Allegrini, whose family makes a full line of Veronese wines. Sandro Boscaini says that "some casks may take two years or more to finish fermenting, a result of the high sugar content of the juice."

The wines then continue to mature in casks for two or three years, sometimes longer. The extended period of barrel and bottle aging means that few examples on the market are younger than 1981 and that vintages such as 1974, 1971, and 1969 are still available.

Amarone is a heady, generously flavored wine. Since it is made from raisined grapes, the wine sometimes seems sweet, although the taste is balanced by a distinctly dry, even bitter finish that adds to the wine's complexity.

Amarone is too rich to be served with most foods and may be best paired with pungent cheeses. Excellent examples of Amarone include the balanced, well-structured 1980 of Allegrini ($19); the rich, somewhat opulent wines of Bertani, including the 1977 ($29) and the 1974 ($40); the firm, intense 1981 of Masi ($16); the full, ripe 1981 of Tedeschi ($18); and the sturdy, flavorful 1979 Le Ragose ($18). Some of the less-expensive bottlings, including the 1979 and 1977 Tommasi and the 1980 Bolla (about $15 each) and the 1981 Sartori ($10), are correspondingly lighter, simpler, and less substantial. ■

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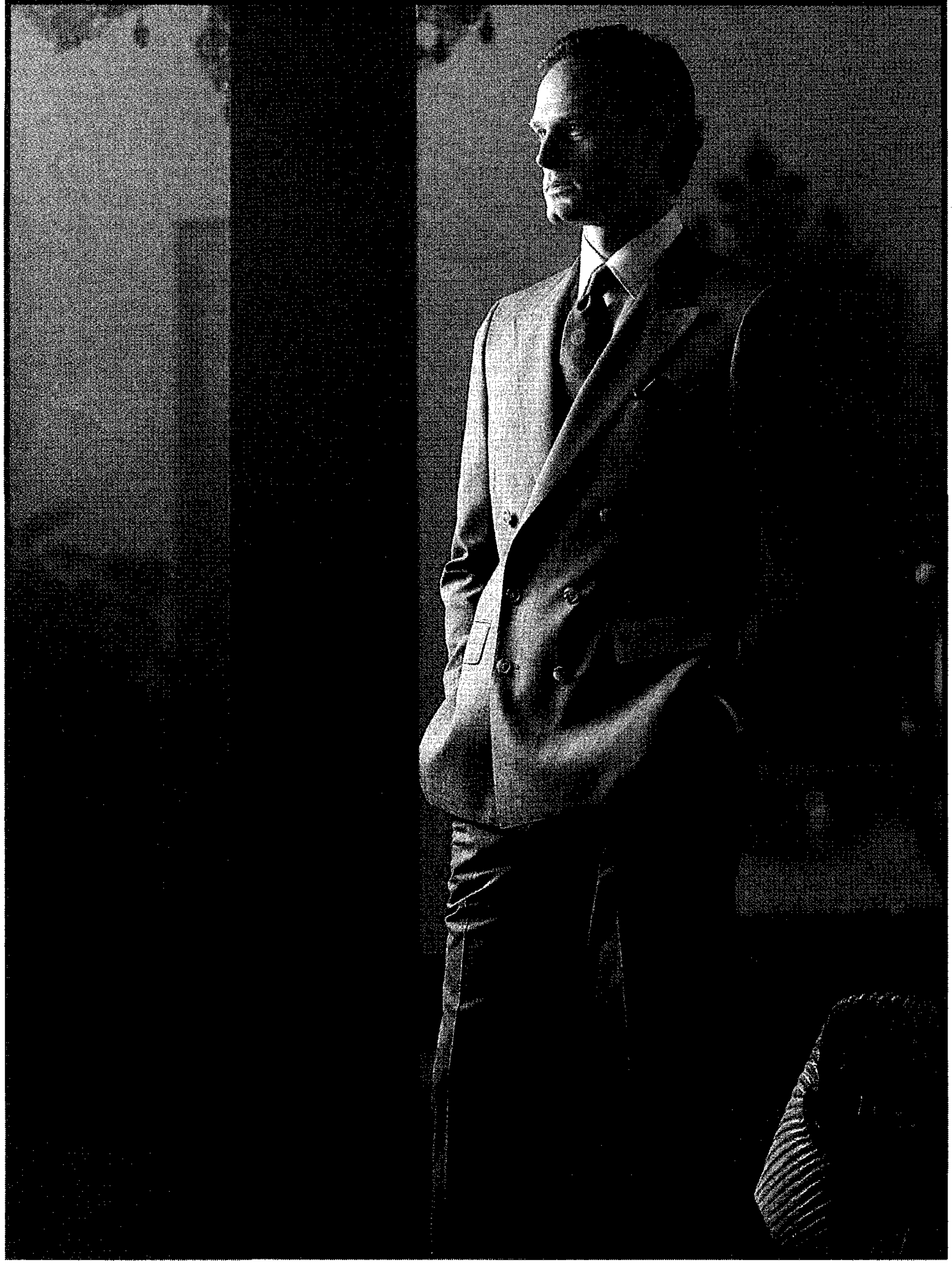

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THE SICKNESS UNTO DEATH

"...*Love in the Time of Cholera* treats the disease-without-a-cure in its many forms: carnal, spiritual, filial, even married..."

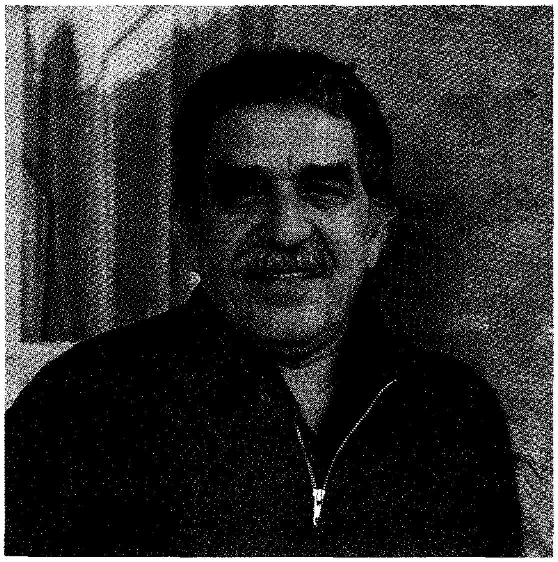
Love in the Time of Cholera, *by Gabriel García Márquez. Alfred A. Knopf; 348 pages; $18.95.*

AFTER FLORENTINO ARIZA HAS HIS FIRST meeting with Fermina Daza, he loses his voice, he loses his appetite, his pulse is weak, and he can't sleep at night. His mother is terrified that her only son has come down with cholera, a recurrent danger in their South American city of the late nineteenth century, but Florentino is only suffering the fate of all the characters in Gabriel García Márquez's lush, leafy novel: love, love, love, love, love.

Love in the Time of Cholera—was there ever a more unattractive title for such a comfortable, sunny novel?—treats the disease-without-a-cure in its many forms: carnal, spiritual, filial, even married. There is also the unwise love of domestic animals. When Fermina Daza's habit of filling their home with unsuitable pets results in catastrophe, her husband, the cosmopolitan Dr. Juvenal Urbino de la Calle, decrees, "Nothing that does not speak will come into this house." His wife craftily gets round the spirit of his injunction by bringing home a parrot that proves the doctor's undoing. Years later, the bird escapes into a mango tree, and Dr. Urbino gets a ladder and sneaks up on him. He "caught the parrot around the neck with a triumphant sigh: *ça y est.* But he released him immediately because the ladder slipped from under his feet and for an instant he was suspended in air and then he realized that he had died without communion, without time to repent of anything or to say goodbye to anyone, at seven minutes after four on Pentecost Sunday."

At Dr. Urbino's funeral, Florentino Ariza confronts Fermina Daza and declares his love—an impetuous act but one that can be forgiven a suitor who has waited over 50 years. Not, however, by Fermina Daza. She shows him the door, saying, "Get out of here. And don't show your face again for the years of life that are left to you. And I hope there are very few of them."

But even for such long-unrequited lovers, the course of true love has a way to run, and can run smooth in its last windings toward the sea. *Love in the Time of Cholera* traces the histories of the two youthful sweethearts who are separated for half a century and live by different rules of affection—Fermina Daza making a prudent match to the wealthy doctor and becoming a well-traveled bourgeoise, a leader in local society; Florentino Ariza remaining a stay-at-home perpetual bachelor in the service of his ideal.



AUTUMN OF THE PATRIARCH: *Gabriel García Márquez.*

While Florentino Ariza waits, though, he isn't sitting on his hands. Always true to Fermina Daza in his fashion, he consoles himself with a hilarious succession of old, young, simple, sophisticated, aloof, and ardent women. A hangdog Don Giovanni who dresses like "a rabbi in disgrace," Florentino Ariza brings out the maternal instinct in such lovers as the riverboat captain's mistress, whose afternoon lovemaking is so absorbing that they leave the bedroom to discover that everything in the rest of the house has been stolen, "even the sacred cockatoo"; or the pigeon fancier who forgets to remove a declaration he has scribbled on her stomach and undresses in front of her husband, who cuts her throat. For years Florentino Ariza lives "not so much [in] fear of a knife at his throat or a public scandal as the misfortune of Fermina Daza learning about his infidelity."

As well as charting Florentino Ariza's holy-fool's progress through a carnival of women, García Márquez does something rarer and more difficult—he portrays, with great success, a happy marriage. While Florentino Ariza is performing such fantastic acts of devotion as buying a restaurant mirror "that for two hours had been occupied by her beloved reflection," Fermina Daza is managing a household, having children, and growing to love the husband she married because he was a good catch who came along at the right time. Dr. Urbino, for his part, "was aware that he did not love her. He had married her because he liked her haughtiness, her seriousness, her strength, and also because of some vanity on his part, but as she kissed him for the first time he was sure there would be no obstacle to their inventing true love." The account of their honeymoon is realistic and tender—Fermina Daza respects him but is not impressed with his organ ("It has too many things on it"). Their more than 40 years of increasing intimacy are disrupted by only two major crises—when the doctor has an affair, and when his wife forgets to replace the soap in the bathroom. "Together they had overcome the daily incomprehension, the instantaneous hatred, the reciprocal nastiness and fabulous flashes of glory in the conjugal conspiracy."

The other presence in García Márquez's tale is the unnamed city where the three struggle with ideals and eros. It is a cosmopolitan, mysterious place of great primitivism and refinement. On the doctor's return from his studies in Paris, "he tried to impose the latest ideas at the Misericordia Hospital, but this was not as easy as it had seemed in his youthful enthusiasm, for the antiquated house of health was stubborn in its attachment to atavistic superstitions, such as standing beds in pots of water to prevent disease from climbing up the legs, or requiring evening wear and chamois gloves in the operating room because it was taken for granted that elegance was an essential condition for asepsis." The mingled medical formality and idiocy is one of a number of dizzy digressions that unfold from minor crinkles in the plot. When the po-

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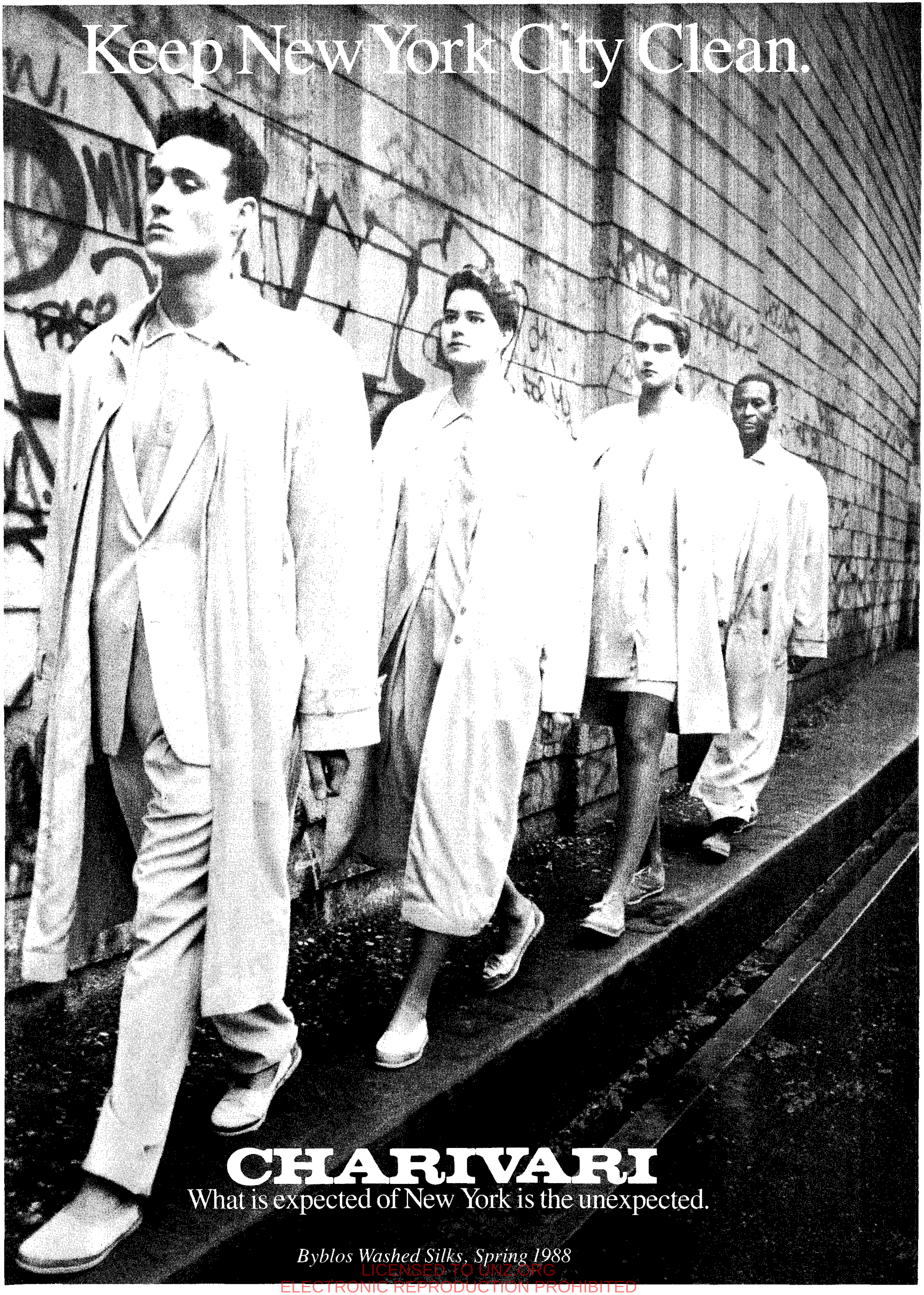
etry prize Florentino Ariza competes for (in the hope, of course, of impressing Fermina Daza) goes to a Chinese, that prompts a brief history of Chinese immigration to the city, ending with the observation "In the popular view they were divided into two kinds: bad Chinese and good Chinese. The bad ones were those in the lugubrious restaurants along the waterfront, where one was as likely to eat like a king as to die a sudden death at the table, sitting before a plate of rat meat with sunflowers, and which were thought to be nothing more than fronts for white slavery and many other kinds of traffic. The good ones were the Chinese in the laundries, heirs of a sacred knowledge, who returned one's shirts cleaner than new, with collars and cuffs like recently ironed communion wafers." In the event, the droopy Florentino Ariza makes off with a consolation prize: Turning to another defeated poet, he says, "Let us go someplace where we can cry together," and spends the night kissing her tears away.

Edith Grossman's translation is just right—one is never aware of any awkwardness or strain in her English equivalents for this master's suave and sensuous prose. A wonderful novel.

Tupelo Nights, *by John Ed Bradley. The Atlantic Monthly Press; 239 pages; $17.95.*

ANGUISH, ANGER, AND LOSS PERVADE this first novel of a young man trying to disentangle himself from his powerfully weak mother and his Louisiana home. At 23, John Girlie feels that his days of freedom and glory—he was a local football star—are a thing of the past. For fourteen years, he has had to be the man of the house, ever since his father decamped with another woman—a disappearance his grandfather, State Senator Jason Girlie, at first insisted was a kidnapping, needing the publicity to boost his sagging re-election campaign. John sees his escape in Emma Groves, the beautiful older woman he first glimpses visiting the grave of her baby son under the tupelo trees. Their affair disrupts the Girlies' lives and ends in violence and flight.

The weakest aspect of *Tupelo Nights,* in the main a painful yet graceful book, is Emma, the biggest sleeping bag outside the *oeuvre* of E. Hemingway. Far more interesting than John's repetitious and unenlightening sexual bouts with her are his self-dramatizing mother and his insufferable grandparents (Grandma, encouraging Mrs. Girlie, says, "Used cars, as you may know, tend to sit in the lot longer. But they can be, lest we forget, a real bargain"). The crankiness and solipsism of the bayou lingers in the mind long after the Anywheresville sheet-rumpling has faded away. ■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THE MAJOR AND THE MINOR

"...Brendel played the young Schubert as if it had all been composed by a sage of 80. Douglas was letter-perfect but superficial..."

NO CONTEST: *The pianist Barry Douglas.*

SCARCELY A WEEK PASSES WITHOUT AT least one pianist striding confidently onto the stage at Carnegie Hall, not to play just any recital but determined to make a Major Statement. Three musicians, each at a different stage in his career, appeared there not long ago with just such a lofty goal in mind: Alfred Brendel, now approaching grand-old-master status; Barry Douglas, a young newcomer with impressive contest-winner credentials; and André Watts, in his middle years and comfortably established as a favorite with audiences almost everywhere.

Major statements come in all sizes, and each musician must choose the one that suits him best. In a recent *Gramophone* interview, **Alfred Brendel** warned about the dangers of "falling into the trap of marathons.... That is fashionable, particularly in America." I'm not entirely sure what Brendel means by that, or even what constitutes a "marathon" for a pianist who toured the globe in 1983 playing cycles of the 32 Beethoven sonatas and who is presently offering a comparable worldwide survey of Schubert's piano music. Such ambitious projects, live and on discs, have become Brendel specialties—not feats of endurance, he would probably argue, but merely a sensible way of exposing audiences to a composer on a grand scale. Maybe so. In any case, the pianist has now reached midpoint in the New York edition of his four-concert Schubert marathon (sorry), which includes almost all of the composer's important keyboard works.

The first concert featured two sonatas—in a A minor (D. 784) and the unfinished C major (D. 840)—the six *Moments Musicaux* and the *Wanderer* Fantasy. All of it, of course, is astonishing music by a prodigy who had not yet reached the age of 30; but Brendel played everything as though it had been composed by a sage of 80, and a rather cranky sage at that. Many will find such an approach automatically profound and revelatory, especially when propounded by a musician of such genuine culture, but it strikes me as perverse. Worse still, the pianist's typically mannered style and shallow, peaky tone sound even more unsuitable for Schubert than when applied to other Brendel favorites such as Mozart, Haydn, Beethoven, and Liszt. Since Carnegie Hall was packed with intelligent people and the recital was received with rapture, take this as a minority opinion.

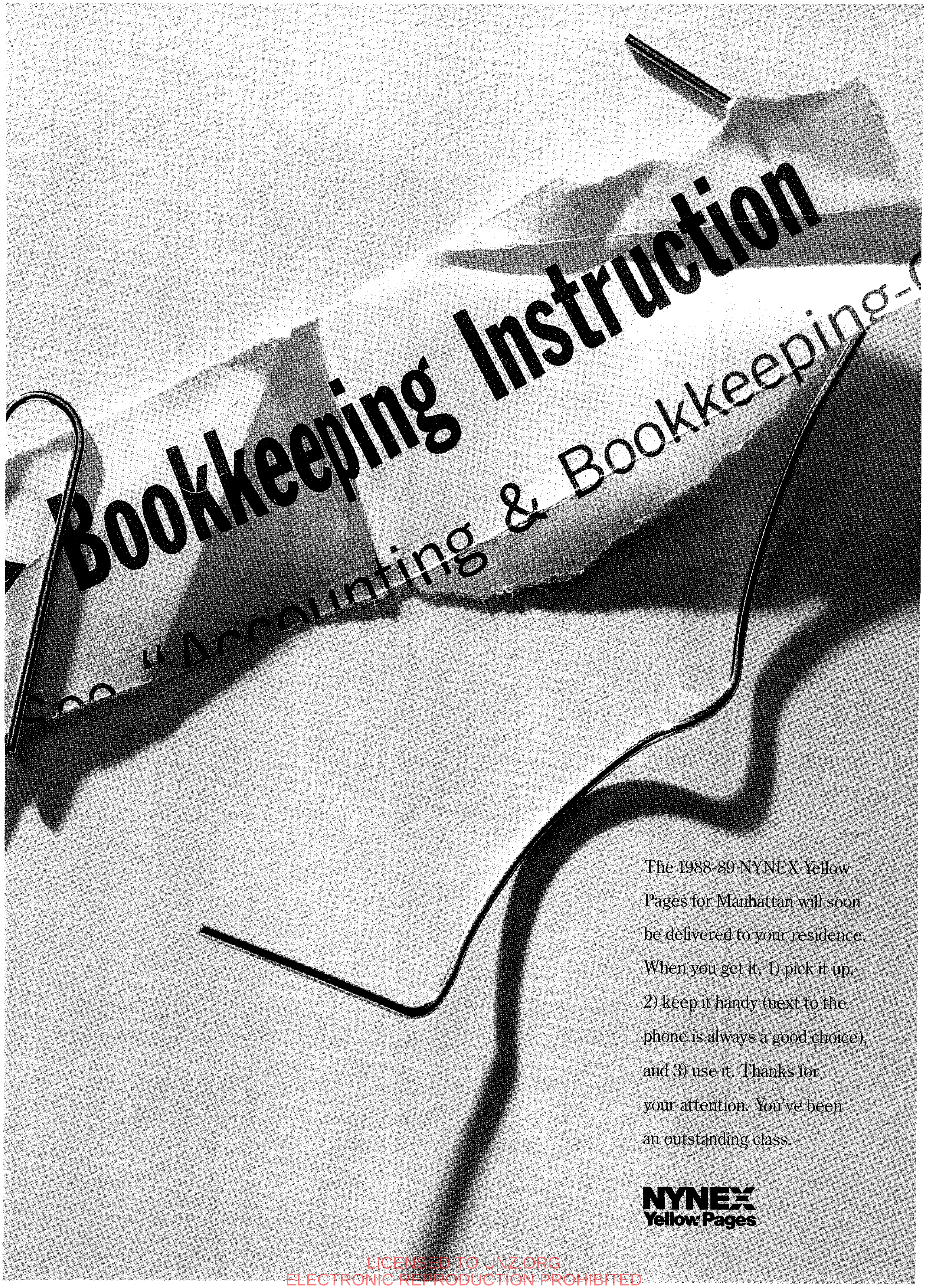
Brendel plans to record his latest thoughts on Schubert for Philips, and it will be interesting to compare the results with the versions he made for that label some fifteen years ago. Meanwhile, there are plenty of new discs by this prolifically recorded pianist, one including a chestnut that might seem a frivolous choice for such an earnest musician: Mussorgsky's *Pictures at an Exhibition* (Philips 420 156). But no. This oft-visited portrait gallery has seldom been observed so precisely or described so vividly. Brendel carefully restores each musical canvas, freshening the colors, scrubbing away every trace of routine, and calling attention to the composer's pictorial power rather than to his own virtuosity. When performed so fastidiously, Mussorgsky's cycle sounds positively mystical, and the four rarely heard religious, bell-haunted works by Liszt that follow it make a perfect complement. A surprisingly appealing disc—it makes one wonder how Brendel might play the complete works of Rachmaninoff.

If his reputation is sufficiently established, an older musician like Brendel can indulge himself in the luxury of presenting an in-depth survey of a great composer, show the world that he means business, attract a huge audience, and reap the glory. Perhaps **Barry Douglas** will perform similar long-distance feats someday, but for now, the 27-year-old Irish pianist is charting a more conventional course. Even at that, without being too experimental over repertory, his weighty Carnegie Hall program served notice that he wants to be taken very seriously: Liszt's *Dante* Sonata, Brahms's seven Op. 116 Fantasies, and Beethoven's titanic *Hammerklavier* Sonata—a fistful of notes, even for a whiz-kid contestant who won the 1986 Tchaikovsky gold medal and ranked highly in the 1985 Van Cliburn Competition.

Putting the notes in the right places hardly posed a problem for these infallible fingers. I doubt if I've ever heard so much of the *Hammerklavier* before, at least during a live concert. Beyond that, the headlong enthusiasm with which Douglas plunged into the outer movements, easily unraveling their complex contrapuntal textures and eagerly savoring every gruff sonority, helped capture much of this ferocious score's hurtling energy. It all remained fairly close to the surface, though, and he was unable to sustain the long adagio movement. If Beethoven expected the wide-ranging spans of this great threnody to falter now and then, choked emotion would be the reason, not confusion over why one phrase follows another. The Brahms pieces and the Liszt sonata, for all their lovely veneer, also sounded rather superficial, pianistically polished but barely considered as music.

At the moment, much of Douglas's letter-perfect playing has that impersonal, glazed-over quality one hears in the work of so many competition winners. Perhaps someone should tell him that the contest is over, the race is won, and the time has come to show us his cards, if indeed he is holding any. RCA Records, reconstituted and vigorous once again, has confidence

Photograph by Peter Schaaf.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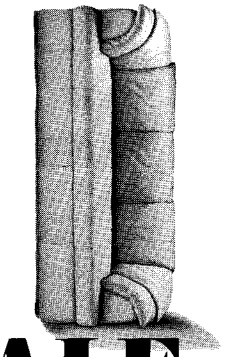
and plans to see Douglas through the long run. The label has just released his studio recording of the *Hammerklavier* Sonata, which is, overall, somewhat more persuasive than the one he performed in Carnegie Hall (7720-2-RC), and there are many plans for the future. Whatever they turn out to be, it might be wise for him to set aside the major statements for a while, and explore a more congenial repertory.

This season, **André Watts** celebrates the twenty-fifth anniversary of his New York debut, a now legendary occasion that occurred in 1963 when the unknown sixteen-year-old pianist was summoned by Leonard Bernstein to substitute for Glenn Gould in the Liszt E flat Concerto with the Philharmonic. Watts has remained a big box-office attraction ever since—second only to Van Cliburn, say the reference books—but is criticized for coasting by on glossy, shallow performances of predictable Romantic warhorses. It could be that Watts has taken some of this to heart, since his latest Carnegie Hall recital looked like a conscious attempt to correct a doubter's impressions about what he plays and how he plays it.

There was nothing especially esoteric on his program, but neither was there anything hackneyed or inconsequential: sonatas by Haydn (No. 58), Mozart (K. 332), and Schubert (D. 784), along with the latter's *Wanderer* Fantasy and Brahms's Op. 119 piano pieces. By the same token, Watts gave few indications that he has strong feelings about any of these scores, and his bland interpretations were finally defeated by their built-in expressive and intellectual limitations. It's encouraging to see a musician who takes nothing for granted and tries to stretch his talent, but all of this music has sounded more eloquent at the hands of other pianists with a comparable instrumental gift and a more provocative point of view.

After dutifully listening to so many self-conscious obeisances, it was a relief to hear **Alicia de Larrocha** once again, in Avery Fisher Hall—no heavy messages, just another satisfying recital of music by Mendelssohn, Mompou, Schumann, and assorted Spanish masters from a pianist who may not even realize how unforced and natural her playing sounds to us. The first half of the program was devoted to choice pages from Mendelssohn, a kindred spirit—ten fingers could not possibly outline a more complete or spontaneously felt definition of this composer's very special lyrical identity, rhythmic vitality, and artless emotional appeal. Some wise man should analyze, if possible, the secret of De Larrocha's playing before it is too late. Meanwhile, attendance at her future New York recitals is mandatory. ▬



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TARRY NIGHT

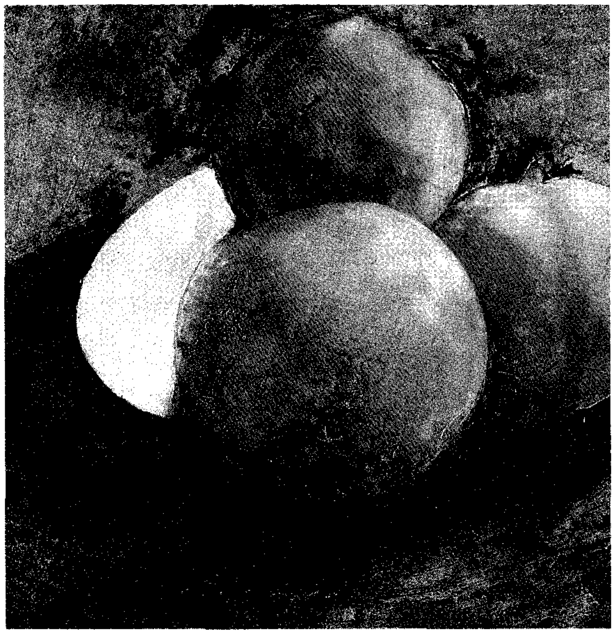
"...There's an unavoidable dose of self-consciousness in Sultan's work—he must always bend his ambitions to his materials..."

TAR, PLASTER, VINYL, BUTYL RUBBER, knives, and blowtorches—a painter's materials can be pretty strange. Yet in **Donald Sultan**'s hands, this goopy stuff is the source of some of the most conservative pictures—in both attitude and subject—to appear during the painters' revolution of the eighties. Unfortunately, Sultan's double game—playing avant-garde traditionalist—is only halfway convincing.

With a bare ten years' New York exposure behind him, Sultan is somewhat of a fledgling—one of a horde of artists, expressionist and otherwise, who worked to rejuvenate traditions that had seemed exhausted by the early seventies. But Sultan's odd habits set him apart from everybody else in his generation. It's probably too early to take a serious look at his career, but a zealous show—organized by the Museum of Contemporary Art in Chicago, borrowed by the Brooklyn Museum—has forced the issue. Perhaps it's just as well, since Sultan has suffered from overpromotion; claims to greatness on his behalf are at last up for scrutiny.

In the late seventies, Sultan began rummaging around in building-supply stores. Industrial materials had been used by process artists a decade earlier to unleash the natural drama of real substances—the earthbound tarriness of tar, the elemental changeableness of fire. Sultan took the same rude, honest, blue-collar substances and converted them into white-collar pictures that imitate paint and aim for monumental size. These pictures are ambitious and, at best, graceful: Consider the sweeping lamppost curve of the eponymous *Yellow Tulip November 10, 1981,* a yellow globe on a looping gray pole, hanging in a tarry void. He also began cutting into vinyl tile, then plastering and painting in the gaps, so that parts of the picture are actually frescoed, like a Renaissance wall.

The problems come from trying to force tar and plaster to behave with the fluidity of paint. There is a high dose of self-consciousness in all of Sultan's work; he can't avoid it, since he must always bend his ambitions to his materials. The harder he labors to justify his peculiar methods, the more elaborately coy these pictures become. His best efforts are the simplest and most elemental. Around 1983, he began to think of himself as a painter in the classical tradition—ransacking Velázquez, Zurbarán, and Manet for ideas. Those premoderns could still find pleasure in a simple still life. Sultan, taking their cue, began to place acrid-yellow lemons against a black, tarry ground. The lemons—and their numberless descendants, which now include pears, asparagus, eggs, and apricots—have been his star performers. Whether one-foot-square or wall-size, they are simple enough to maintain their scale. Their richness projects a lightly sinister lushness, an almost antiquated taste of decay, like the old *vanitas* theme reworked for a new market. The poisonous and off-putting ugliness of tar and linoleum are counteracted by the luxuriant, seemingly edible fresco textures of fruit. Sultan has it both ways: He can retreat to an older tradition while protecting his avant-garde reputation.



STRANGE FRUIT: Plums and an Egg, *in Brooklyn.*

Courtesy of Blum/Helman Gallery.

His singularity is both a benefit and a drawback. He can claim to be like nobody else, always a good tactical strategy in an overburdened market. Yet he seems to think that exotic substances, plus a few references to Manet, make him a painter. His materials don't solve his problems; they create them. Forceful though his lemons may be, they are facsimiles of painting. As long as he is honest about artifice—by allowing tar and tile to hold their own in dialogue with the image—his pictures retain a certain grace. But he's ambitious, eager to test himself against Turner and Whistler and determined to live up to the sense of himself as the next genius in a long line. So he tries to manhandle his macho materials into Turneresque "nocturnes"—forest fires, downed power lines, and other industrial disasters. The further he swings away from honest artifice—toward calculated, fussy, and arty artifice—the more hubris he accumulates. There is simply no way to imitate the subtlety of oil paint with smudged tar on linoleum. These pictures are stage-set apocalypses: fire and brimstone on the front, plywood and two-by-four struts on the back. Sultan doesn't notice, because he can always quote sources.

When he leaves Manet and Turner back where they belong, Sultan throws away his crutches and becomes an artist. His charcoal drawings of lemons and tulips—sooty-black cinders from the inferno—verge on the wonderful. Black lemons orbit one another like small, dense suns; they spew forth gaseous coronas of blackest-black powder. It's as though the birth of the universe had been photographed in the negative. These works are the humblest, the least imitative, the most his own—and the best. (200 Eastern Parkway; through June 13.)

ENTERING INTO A FASCINATING NEW stage, **Jonathan Borofsky** is painting the flags of the world, one by one, in acrylic on canvas. At first, you wonder what on earth he's doing. Then you see these images, which run around the gallery walls like a one-worlder's frieze, as abstract paintings—Libya's flag, for instance, is entirely lime green, like an old Ellsworth

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"...Borofsky's flags are first kin to op-art, neo-geo, and the other newly fashionable varieties of painterly simplification..."

Kelly. Flags, it turns out, are first kin to op-art, hard-edge, neo-geo, and the other newly fashionable varieties of painterly simplification. But they are also mixed up in symbolism and signification, to a degree that any good neo-minimalist would envy. They are both object and sign; in consort with a tall, blue Plexiglas sculpture of a man, who stands in one corner baring a throbbing red heart, they insist on the power of the symbol in worldly affairs. The constant thump of the sculpture's amplified heartbeat creates an undertone of tension that leaves you subtly unnerved—these symbols threaten the peace. Borofsky wants to heal the world before the flags go up in flames. (Paula Cooper Gallery, 155 Wooster Street; through April 30.)

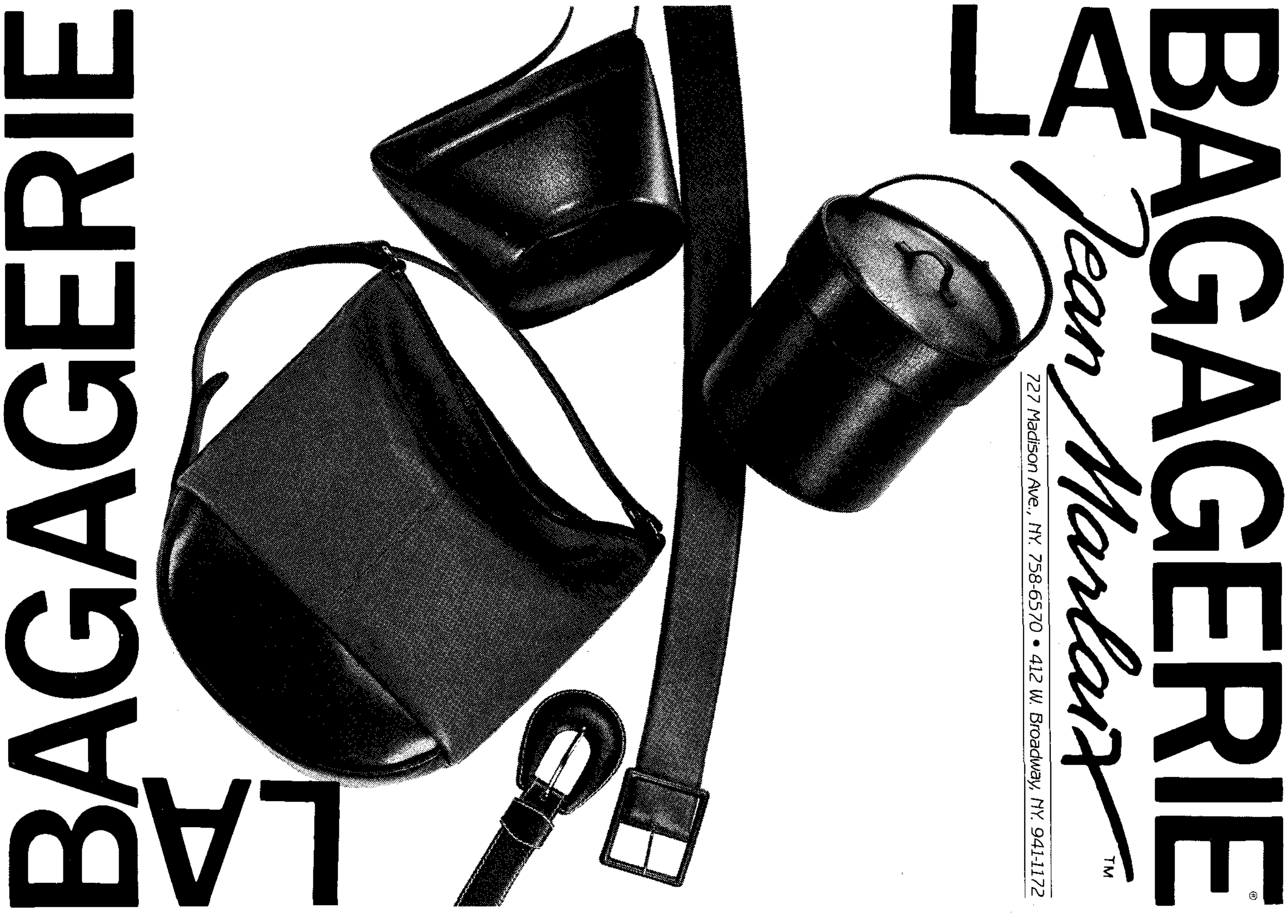
AS A CATALOGUE OF WONDERFUL ODDITIES, the "Water Drawings," by **Wade Saunders,** are witty and quirky, like old botanical illustrations. Saunders is an increasingly important sculptor who gets better with every show, and these are not "drawings" in the common sense. Instead, they are curiosities molded in wax, cast in bronze, and sharing two characteristics: When rocked, they return to their original positions, and they hold water, albeit in odd places.

This is a sculptor's bargain bazaar from the world's flea markets: more-or-less mushrooms and spirals, puckered lips, hearts with valves, pancakes and doughnuts, oil lamps and flügelhorns, empty sacks and pharaohs' boats. Saunders has let himself loose; he feels the same joy in mucking around that kids experience making mud pies after a rain. He is, of course, a sophisticated artist, so both joy and willfulness are consciously arrived at. Saunders is developing a fine-tuned and unpretentious wit that is much to be valued in today's overserious and overlabored art world. (Diane Brown Gallery, 560 Broadway, at Prince Street; through April 23.)

IF THE CAMERA DISTORTS, A PINHOLE camera distorts absolutely. A plain box pierced by a hole will admit so few units of light that each particle (or wave, if you prefer) distributes its information clearly. The pinhole camera is a simple demonstration of a complex condition: the equivocal character of light.

In using such a limited instrument, **Barbara Ess**—who is showing monochrome color photographs at Curt Marcus Gallery—wisely accepts the mysteries it imposes. Pigs at a trough, an empty field, a ring of buildings—the subjects are mundane, but the images are surreal. Blurred and stretched, they are ghostly records of the passage of light. Not at all psychological, their "surrealism" is a reminder that the things we call real are elusive in their essence. (578 Broadway, at Prince Street; through April 23.)

Gérard Garouste IS, AS A FRIEND SAYS, so *French*. I've never understood the Garouste appeal, but it helps to have come fresh from the Fragonard show. You recognize the thinness of paint, the stagy style, the powder-puff sentimentality, the keyed-up sense of décor. Whatever its demerits, this tradition goes back several hundred years. It's interesting that everything I dislike about Fragonard is still around. (Leo Castelli Gallery, 420 West Broadway; through April 23.) ▬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IN WHITE SOUTH AFRICA

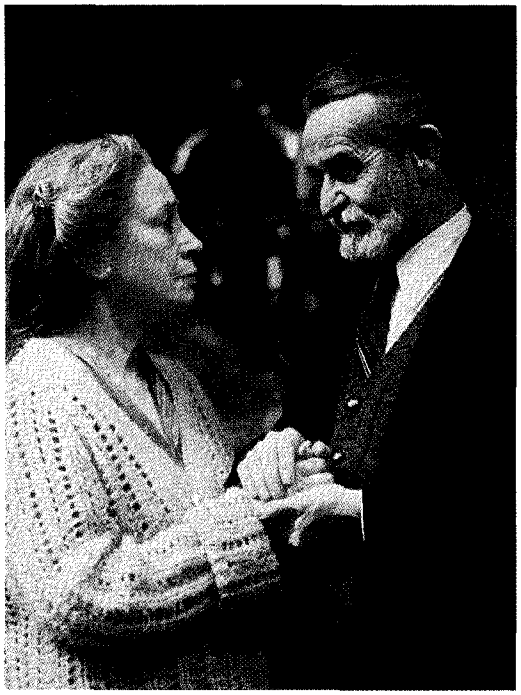
"...Athol Fugard's *Road to Mecca* works, because of the humaneness, the horror of oversimplification, and the selflessness..."

ATHOL FUGARD IS NOT A GREAT WRITER, but he may be something as good or better: a great human being. His latest play, **The Road to Mecca**, is clumsy, didactic, obvious in many ways (though not entirely predictable and not without its sudden subtleties), and as well-meaning as can be. Its decency nuzzles you like a moist, overeager dog, so insistent you may want to kick it. But before you kick, think.

Miss Helen, an elderly Afrikaner widow, lives in a shanty in New Bethesda, a village of the Karoo, a desolate South African region. When, fifteen years ago, the husband she didn't love died, she turned to art as self-expression: cement sculptures of wise men, comic monsters, animals, and owls, all facing east in her yard—toward Mecca, but a Mecca of Helen's imagining, where salvation resides. She has ceased to be a churchgoer, and her sculptures disturb the Dutch villagers and their children, who sometimes stone them. Five years ago, a young English schoolteacher, Elsa Barlow, traveling in the Karoo and about to succumb to heat and insects, sought shelter at Helen's. The women became fast friends, but Elsa's Capetown is a slow twelve hours by car, and Elsa is not much of a letter-writer and an infrequent visitor. Now she has come in response to Helen's urgent plea for help: Marius Byleveld, the local dominie, is trying to persuade Helen to give up her shack and property and move away into an old folks' home. She thinks she can still take care of herself and doesn't want to go, but lacks the strength to resist her preacher friend's suasion.

Helen is wily, devious, feisty, likable, childish, gallant, self-deluded, independent-minded (and resented for it by the villagers); her only visitors are the dominie, a young black woman from the village, and, ever so sporadically, Elsa. She ought not to need anyone else but, being only human, hurts from the absence of others. As you can see even from this summary, Fugard has carefully doled out virtues and flaws to her, just as he calculatedly makes her evade issues, so that truths about her should emerge with a suspenseful gradualness. Ditto for Elsa, who has her own strengths and weaknesses, her radicalism and feminism but also sexual dependency on men, her courage but lack of trust, and her guilty little secret. Again, predetermined quantification of lumps of goodness and grains of badness, unspontaneously issuing bit by teasing bit. Ditto for Marius.

And what lengthy, tedious exposition, usurping the entire first act. But even the second, the act of confrontations, keeps recidivously tumbling into exposition, for this play works through statement and explication much more than through indirection, suggestion, poetry. Indeed, Fugard's language is seldom more than functional, his invention mostly workmanlike, his effects arrived at by textbook strategies. Yet how deeply he involves us by his sincerity, his ability to look past the evident with exemplary tough-mindedness and evenhandedness. Consider only that, after so many plays of passionate advocacy for the blacks, the coloreds, even the English South Africans, he has written here a play deeply sympathetic to the Dutch, showing Afrikaners as decent, suffering human beings; no trace here of the agitprop simplicities of a play by David Edgar or a film by Richard Attenborough, no matter how much complexity and truth may hurt the box office.


FREE SPIRIT AND PREACHER: *Bryceland and Fugard.*

Besides Fugard's awkward dramaturgy, there is also his provincial acting and schematic directing. What, then, makes him so wonderful? His primordial insight into people and undauntable love for them; his unflinching refusal to reduce to regional drama what is universal tragedy. And it is almost as if he were saying, "Look, I know I am no genius at writing, directing, acting; I know that my very language is humdrum, that all those references to and quotations from Chekhov, Balzac, Camus betray an enthusiastic amateur impressed into professionalism. But someone had to write, direct, perform these plays; someone had to speak up and out into the world through them. There being no one else, I had to, however imperfectly, do it myself."

And it works. Because of the fairness and humaneness, the horror of oversimplification and the selflessness: Find me a contemporary American play that speaks more for mankind than for the man or woman who wrote it. Fugard's blacks are not saints, his British South Africans no ministering angels, his Dutch often tyrants but also trapped by circumstance, victims of history. However elementary his art and craft may be, they amply convey a love of humanity matched only by a passion for the truth. Thus Helen—the iconoclast, free spirit, artist—is also laughable, pitiful, unself-sufficient. Elsa, the fine, fighting radical, is also thrall to atavistic emotions, heir to the most conventional confusions. And Marius, for all his dogmatism, and not untainted by hypocrisy, is perhaps the most loving of the lot.

Fugard's histrionic deficiency is made up for by two remarkable actresses. Yvonne Bryceland begins by hamming up Helen: She is impishly cutesy, full of audience-wooing tricks, foremost among them her not looking old and scruffy enough for the part. In Act II, however, she *is* Helen's power and impotence, her mental stumblings and moral staggers, and her ultimate, hard-won lucidity, her self-aware plenitude. And Amy Irving, as Elsa, proves that she is one of our best—least affected, mannered, cosmeticized—

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young actresses, possessed of that rare radiance that comes from technique saturated with, dissolved in, honesty.

NEW YORK HAS AN INVALUABLE NEW 400-seat hall of clean aspect, great flexibility, and with the latest equipment to show off dance, theater, and concerts to best advantage. Florence Gould Hall at the French Institute/Alliance Française was the dream of Jean Vallier, who worked heroically to realize it; may his buttonhole sprout a bouquet of rosettes.

Yet the opening bill, Jean Cocteau's mixed-media piece **The Wedding on the Eiffel Tower,** was a mixed blessing. Part play, part ballet, it presents a very bourgeois wedding atop the Eiffel Tower at which, however, surreal goings-on take over, mostly due to the strange creatures released from the camera each time the photographer says, "Watch the birdie!" The text is delivered by two narrators encased in the speakers of phonographs, while the action is mimed and danced—originally by the Swedish Ballet, for which Cocteau devised the work in 1921.

A program note describes Cocteau as most instrumental in modernizing French theater and "at the vanguard of the avant-garde." In fact, Cocteau was never the first to do anything, unless it was to snatch up, popularize, and often vulgarize other people's ideas. Jarry's *Ubu Roi* (1896) and Apollinaire's *Les Mamelles de Tirésias* (1917) anticipate and surpass much of what is to be found in *Les Mariés de la Tour Eiffel,* even if Cocteau tried to relegate them to the categories of symbolist or thesis plays. In any case, the piece works only in French, and certainly not as here in a macaronic mixture of French and English. It hinges on the pun on *cliché,* which in French means both "bromide" and "snapshot," as well as on several ancillary puns, the idea being, as Cocteau says in the preface, "to rehabilitate commonplaces."

The music, by five members of Les Six, is not their finest work (Poulenc's contributions especially disappoint), with Germaine Tailleferre's waltz and Honegger's parodic funeral march coming off best. It was played well by the Orchestra of St. Luke's in Marius Constant's scoring for reduced forces. Christian Aubert and Michel Moinot were the spirited speakers—although, in Alain Marcel's excessive staging, not impassive as Cocteau stipulated. Marc Boisseau's costumes were amusing, but further camped up the campy (a pigeon descended by parachute, the photographer was Darth Vader–like, the general rode a goose and had anserine legs); Dominique Pichou's décor, however, was pure delight. Moses Pendleton's pallid dances were agreeably executed. *Mariés* was never more than a *succès de scandale,* which Cocteau courted—but which no longer shocks. ■

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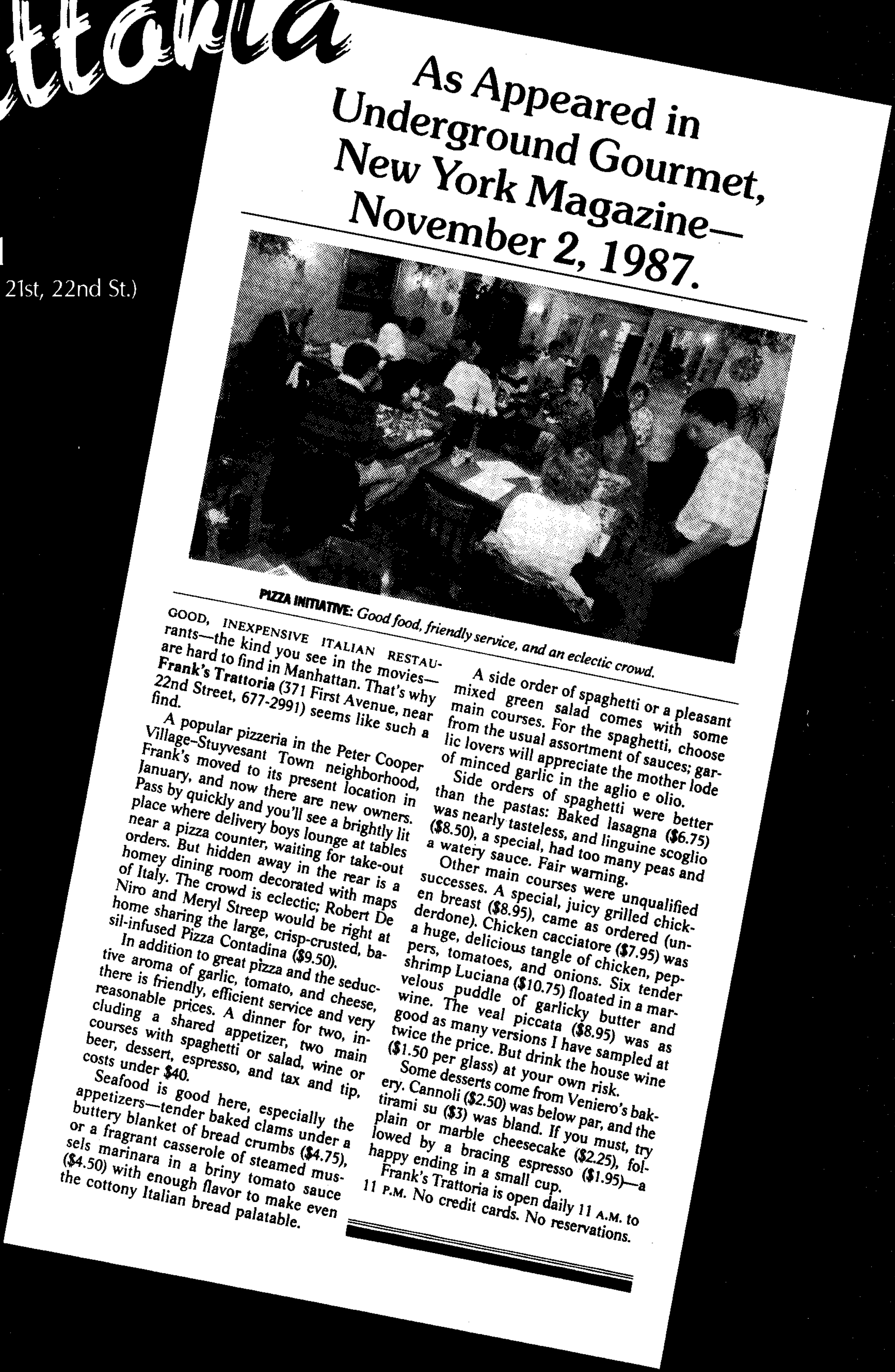

As Appeared in Underground Gourmet, New York Magazine— November 2, 1987.

PIZZA INITIATIVE: *Good food, friendly service, and an eclectic crowd.*

GOOD, INEXPENSIVE ITALIAN RESTAURANTS—the kind you see in the movies—are hard to find in Manhattan. That's why **Frank's Trattoria** (371 First Avenue, near 22nd Street, 677-2991) seems like such a find.

A popular pizzeria in the Peter Cooper Village–Stuyvesant Town neighborhood, Frank's moved to its present location in January, and now there are new owners. Pass by quickly and you'll see a brightly lit place where delivery boys lounge at tables near a pizza counter, waiting for take-out orders. But hidden away in the rear is a homey dining room decorated with maps of Italy. The crowd is eclectic; Robert De Niro and Meryl Streep would be right at home sharing the large, crisp-crusted, basil-infused Pizza Contadina ($9.50).

In addition to great pizza and the seductive aroma of garlic, tomato, and cheese, there is friendly, efficient service and very reasonable prices. A dinner for two, including a shared appetizer, two main courses with spaghetti or salad, wine or beer, dessert, espresso, and tax and tip, costs under $40.

Seafood is good here, especially the appetizers—tender baked clams under a buttery blanket of bread crumbs ($4.75), or a fragrant casserole of steamed mussels marinara in a briny tomato sauce ($4.50) with enough flavor to make even the cottony Italian bread palatable.

A side order of spaghetti or a pleasant mixed green salad comes with some main courses. For the spaghetti, choose from the usual assortment of sauces; garlic lovers will appreciate the mother lode of minced garlic in the aglio e olio.

Side orders of spaghetti were better than the pastas: Baked lasagna ($6.75) was nearly tasteless, and linguine scoglio ($8.50), a special, had too many peas and a watery sauce. Fair warning.

Other main courses were unqualified successes. A special, juicy grilled chicken breast ($8.95), came as ordered (underdone). Chicken cacciatore ($7.95) was a huge, delicious tangle of chicken, peppers, tomatoes, and onions. Six tender shrimp Luciana ($10.75) floated in a marvelous puddle of garlicky butter and wine. The veal piccata ($8.95) was as good as many versions I have sampled at twice the price. But drink the house wine ($1.50 per glass) at your own risk.

Some desserts come from Veniero's bakery. Cannoli ($2.50) was below par, and the tirami su ($3) was bland. If you must, try plain or marble cheesecake ($2.25), followed by a bracing espresso ($1.95)—a happy ending in a small cup.

Frank's Trattoria is open daily 11 A.M. to 11 P.M. No credit cards. No reservations.

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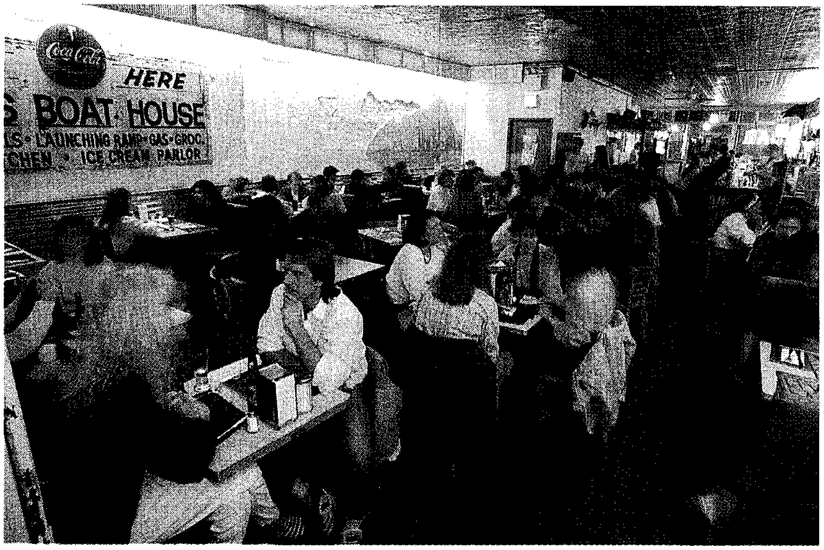

LIVE BAIT: *"A kickback, casual, Carolina roadhouse" in the shadow of the Flatiron.*

EVERYONE IS FISHING AT **Live Bait** (14 East 23rd Street, 353-2400), especially at the bar. The young pinstripes, with ties at half-mast, stare coolly over their beer bottles, eyes working the crowd of tousled girls in thigh-high skirts with giant glittering hoops in their ears.

The young and upwardly mobile are packed so tightly near the entrance that getting to a table in this drawling, *faux* shanty-by-the-bayou is like working your way through a can of human sardines.

Slide into an electric-blue leatherette booth and nibble on sprightly oysters or littlenecks on the half-shell ($1.25 each), zesty chicken wings ($3.75), or great spicy corn-and-jalapeño hush puppies ($3.75) with soft, Cheddary centers. Forget the plantation gumbo ($4.50), which looks like mud and tastes like water, but you may want to try a Swamp Thing from the bar—blue and frozen but surprisingly good ($5).

Live Bait is a kissing cousin of Gulf Coast and Sugar Reef, and the brainchild of four Wilhelmina models (three male, one female) who loved the idea of Carolina bait-shack chic. Dinner for two, including two drinks, an appetizer, main courses, one dessert, tax, and tip, costs about $40.

An old, beaten-up refrigerator conceals a Confederate flag that separates the kitchen from the dining room. Chunks of plaster have been artfully chiseled off the walls, and the leitmotiv is corrugated aluminum. The waitress may slide your plate of crispy but moist cornflake Delta catfish ($9.75) across the Formica as if it were a Frisbee, but the black-eyed peas are yummy, the collards tender and vinegary, and there is a mess of good fried chicken ($8.50). I especially enjoyed a traditional turkey supper ($9.75), with slices of white meat over peppery stuffing topped with a wafer of crisp skin. Each entrée comes with two vegetables—don't miss the barbecued succotash or the caramelized candied yams.

Skip the barbecued spare ribs ($9.95) and chicken-fried steak ($10.50), and eat Jail House Chili ($6.50) or the pulled-pork-barbecue sandwich ($7.50), an excessively sweet southern sloppy joe, at your own risk. While the Chattanooga cheese steak ($7.25) tastes like stir-fried Chinese beef and Cheez Whiz, it does have a certain nasty charm.

Desserts include down-home favorites—fabulous sweet-potato pie ($3), lemony peach cheesecake ($3), and an extra-sweet, gooey Mississippi mud pie frosted with chocolate, marshmallows, and nuts ($3).

You can go deaf, especially when one group is singing "Happy Birthday" at the same time that "Roll Over Beethoven" is blaring in the background. Get rowdy. No one will notice.

Models (including owners Eric Petterson, 30, Charles Milite, 29, Carolyn Effer, 26, and Jason Savas, 32) work and eat here with their friends. One night, an entire model family—a gorgeous couple with two exquisite big-eyed blond baby models—was wolfing down sweet-potato fries.

"We wanted a real raw look—a kickback, casual, Carolina roadhouse type of place," Petterson explains. Live Bait, a roadhouse in the shadow of the Flatiron building, is open daily 11:30 A.M. to

Photograph by Erica Lansner/Photoreporters.

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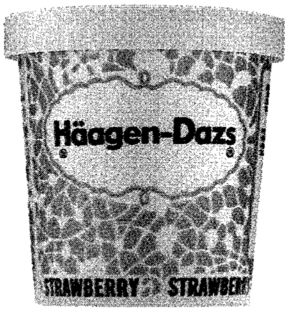
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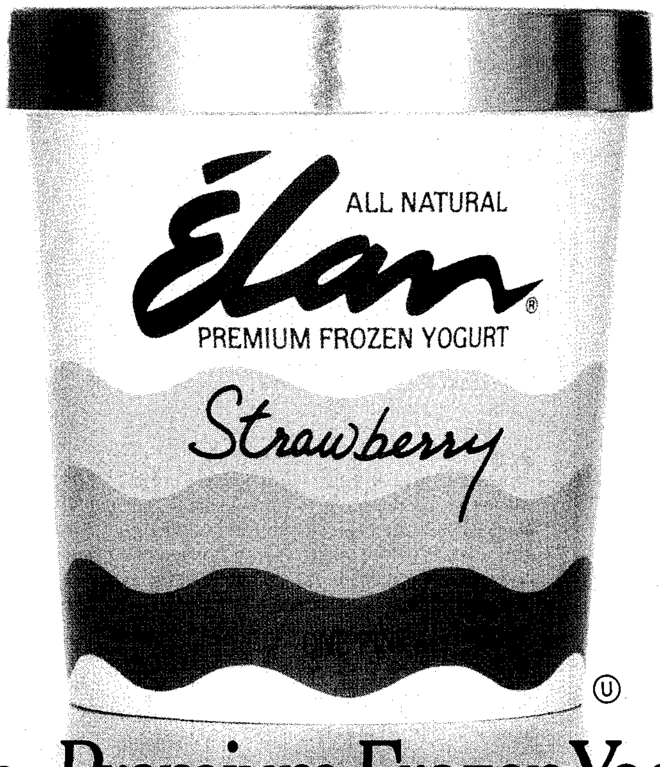
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ROBERT REDFORD IS A FAN OF **Sagebrush Canyon**, but he clearly hasn't told his friends about it (38 Dominick Street, 645-5014). At 8:30 on a Friday night, we are the sole customers in this new creamy-walled Western bar one desolate block from the yawn of the Holland Tunnel. Tyson Tinsley, once a wine steward at Jams, on East 79th Street, and an alumnus of the defunct Palace and Claude's, is waiting patiently for the neighborhood to discover his *haute* wine list and his new spin on the theme of California cuisine: "ranch food."

The menu is small and unsettled, and dinner for two averages $38, unless you get carried away at the bar. Start with little red barbecued pinquito beans (from Santa Maria County, California) and rice ($3.75), or smoky, meaty split-pea soup ($3).

Forget the quiche: The food here is real men's grub. One day, there is delicious black-bean soup ($3.25), chubby bangers with mashed potatoes ($7.50), and watery ravioli ($5.50), but no dessert. These days, the crisp southern fried chicken ($8.75) has marvelous mashed potatoes and pan gravy, and spicy lengths of grilled sausage come with an oniony hot potato salad ($7.50).

The Sagebrush burger ($4.75) is bigger than the bun, and if you're not careful, each juicy bite drips with homemade mayonnaise, lettuce, tomato, and raw onion. Grilled Newport steak ($11), a lush tail of sirloin, sports wonderful fat French fries. Two desserts are store-bought: a great slice of apple tart ($3) and no-nonsense cheesecake ($3.50). The fruit salad ($3) is homemade.

Jams' Jonathan Waxman and his former partner Melvyn Master are investors here, and Waxman gave menu suggestions to chef Louis De Luca, the lonesome cowboy in the kitchen. Tyson Tinsley sports a beard, jeans, and cowboy boots, and why he reminds me of Chase Gioberti on *Falcon Crest* I'll never know. Perhaps it's the outfit or his passion for fine wine ($15 to $44 per bottle!). Still, excellent Robert Mondavi white and red are a mere $2.50 per glass. Also on the list: Gosling's dark rum ($3.50), Herradura "gold" ($3.50), and Samuel Adams beer ($2.75). There's no light beer or mineral water.

A reel-to-reel on a shelf over the bar plays a country-and-westernized "Don't Be Cru-u-u-el" that sounds like a 78 record playing at 33⅓. The owner and the food here are countrified and laid back—maybe not for long.

Sagebrush Canyon is open from 6:30 P.M. to 4 A.M. Monday through Saturday. No credit cards. Reservations accepted for parties of six or more.

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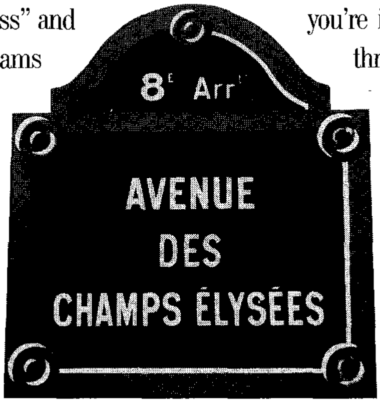

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- Never put a garment away with spills or stains on it. Exposure to light or warmth of a closet can set a stain.
- Don't try home spot removal with either water or cleaning fluid without testing for colorfastness. Wet an unexposed area and blot dry to make sure color is fast.
- Never rub a stain, especially on silk. Blot the stain to avoid spreading it and damaging the fabric.
- Inform your drycleaner of any stains and procedures you have used even if invisible.
- Never apply heat. All stains should be completely removed before garments are pressed.

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SALES & BARGAINS

BY LEONORE FLEISCHER

SOMETHING FOR EVERYBODY

THE PROCEEDS FROM THE SALE AT THIS not-for-profit store will go to the Mental Health Association of New York and Bronx Counties. The fashions are unsold merchandise from a famous Fifth Avenue store. For men: sweaters (sizes S–XL) by Ron Chereskin, Gant, and others, retail $30–$69, here $10–$35; dress shirts (sizes 14½–16½) by Calvin Klein, Alexander Julian, and Yves Saint Laurent, retail $35, here $10; polo shirts (sizes S–L) by Ralph Lauren, Bill Blass, and Gant, retail $30, here $10; designer silk ties, retail $24, here $8; slacks (waist sizes 28–40), retail $42–$90, here $14–$30; cotton or poly-cotton pajamas (sizes S–XL), retail $30, here $10. For women: rayon, cotton, or linen spring suits (sizes 4–16) by Sayville, Central Park, and Kasper for ASL, retail $150–$275, here $60–$75; polyester dresses (sizes 4–14) by David Warren, retail $90, here $25–$40; silk dresses (sizes 4–14) by Argenti, retail $119, here $40; cotton sundresses, retail $24–$60, here $8–$20; sweaters (sizes S–L) by Liz Claiborne, Ellen Tracy, and Adrienne Vittadini, retail $30–$250, here $10–$75; blouses (sizes 4–14) by Liz Claiborne, Adrienne Vittadini, and J. G. Hook, retail $24–$69, here $8–$25; slacks (sizes 4–16) by Chaus and Liz Claiborne, retail $39–$69, here $16–$25; raincoats (sizes 6–14) by London Fog and Misty Harbor, retail $189, here $60–$75; slickers by Evan Picone and Gallery, retail $185, here $60; crystal and rhinestone necklaces, retail $100–$300, here $50–$75; zirconia wedding rings and cocktail rings in gold finish with crystal stones, retail $125, here $25. For children: tops, slacks, skirts, and sweaters (sizes 5–12), retail $16–$25, here $6–$12. Everything sold as is; cash only; all sales final. *Trishop Thrift Boutique, 1689 First Ave., near 87th St. (369-2410); Tues.-Sat. 9:30 a.m.-4 p.m.; while stock lasts.*

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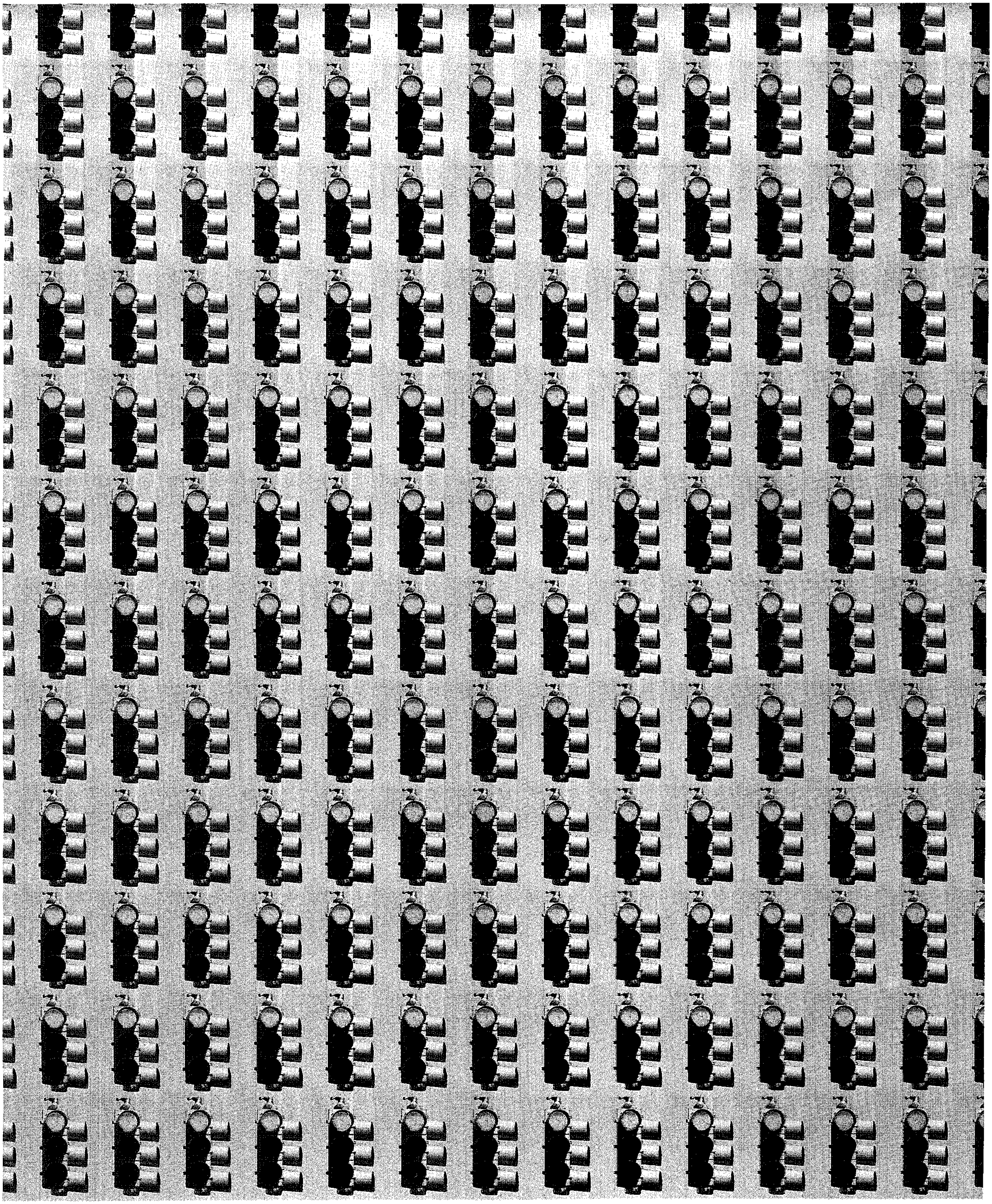

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here $25; fish or frog charm bracelets, retail $30, here $10. Thea Anèma's clothing includes: lace miniskirts, retail $114, here $57; lace bolero jackets, retail $80, here $40; long navy cotton-jersey jackets, retail $154, here $77; matching pants, retail $110, here $55. Patricia Clyne's clothing includes: long Italian black-and-white viscose-blend jackets, retail $430, here $215; matching miniskirts, retail $130, here $65; cropped red leather jackets, retail $450, here $225; red silk-and-linen trousers, retail $210, here $105; and more. Also, boxes of miscellaneous items at very low prices. Cash only; all sales final. *Anne Mieke, 380 Canal St., second floor (966-2733); Thurs. and Fri. 5–9 p.m. and Sat. and Sun. noon–4 p.m.; 4/21–24.*

SAMPLE SALE

IF YOU WEAR CONTEMPORARY FASHIONS, you'll want to know about this sale on one- and few-of-a-kind samples. Coordinates in cotton-and-rayon lacquered piqué (sizes S–L) include: white blazers, were $325, now $175; gray scuba jackets, were $350, now $175; black trench coats, were $300, now $65. Other items (sizes 4–10) include: wool-and-rayon checked miniskirts, were $92, now $25; dressy rayon skirts with shirred hips, were $140, now $50; white or peach linen halter dresses, were $300, now $65; wool-flannel jackets, were $350, now $125; and more. A.E., M.C., V., checks accepted; all sales final. *Randolph Duke, 450 Amsterdam Ave., near 82nd St. (769-1415); Mon.–Fri. noon–8 p.m., Sat. 11:30 a.m.–7:30 p.m., and Sun. 1–6 p.m.; while stock lasts.*

SHOWROOM SALE

THIS SHOWROOM IS RARELY OPEN TO THE public, but now it is having a sale on women's fur coats and jackets in sizes 6–20 (custom sizes can be made at wholesale prices). For example: natural female ranch mink coats and Lunaraine mink or strollers, retail $5,000–$6,500, here $2,350; Lunaraine or Blue Iris male ranch mink coats, retail $5,000–$6,500, here $2,350; crystal fox coats with diagonally worked sleeves, retail $6,000–$7,500, here $2,750–$3,500; crystal fox strollers, retail $3,000–$4,500, here $1,500–$1,850; white asymmetrical coat trimmed with mink tails (size 12), retail $12,500, here $5,500; long-haired beaver coats, retail $2,500, here $1,195; sheared muskrat jackets, retail $1,350, here $695; and more. Free monograms, minor alterations, insurance appraisals, and first summer's storage. A.E., M.C., V. accepted; checks accepted as deposits only (merchandise held until they clear); all sales final. *Albert Gompertz Associates, Ltd., 352 Seventh Ave., near 30th St., second floor (594-8873); Mon.–Fri. 9 a.m.–5 p.m. and Sun. 10 a.m.–4 p.m.; 4/24–29.* ■

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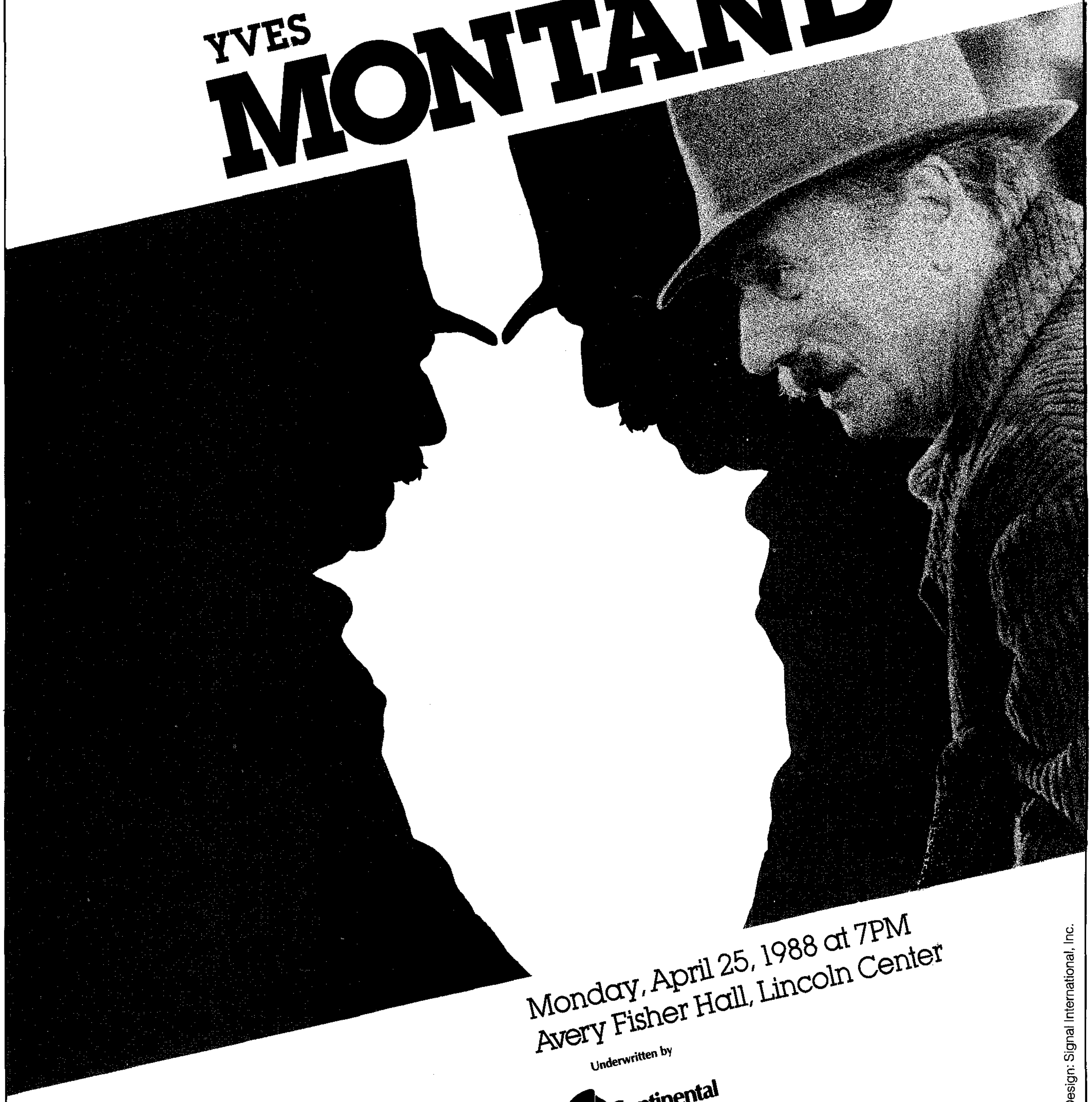

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A Complete Entertainment Guide for Seven Days Beginning

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 4/26: *She Must Be Seeing Things.* #2—Through 4/21: "Hollywood Before the Code." 4/20: *Gold Diggers of 1933; Wonder Bar.* 4/21: *Lady Killer; The Picture Snatcher; Jimmy the Gent.* 4/22–5/4: "Tarkovsky." 4/22–23: *Nostalghia; The Steamroller and the Violin.* 4/25–26: *The Mirror; Ivan's Childhood.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 4/20: *Out of the Past; The Big Steal.* 4/21: *Casablanca; White Heat.* 4/22–23: *The Thing From Another World; Hellraiser.* 4/24: *Lili Marleen; Lola.* 4/25: *The Year of Living Dangerously; The Cars That Ate Paris.* 4/26: *Bringing Up Baby; Sylvia Scarlett.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 4/21: *Bad Dreams.* Opening 4/22: *Bloodsport.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Manon of the Spring; Jean de Florette.* #2—*Sammy and Rosie Get Laid.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Bad Dreams.* #2—*Hairspray.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *The Last Emperor.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Beetlejuice.* #2—*The Seventh Sign.* #3—*Appointment With Death.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 4/20: *Sweet Bird of Youth; Summer and Smoke.* 4/21: *Moonfleet; The Informer.* 4/22–23: *Dinner at Eight; The Women.* 4/24: *Odd Man Out; Outcast of the Islands.* 4/25: *Le Jour Se Leve; Bizarre, Bizarre.* 4/26: *Road House; They Drive By Night.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 4/20–21: *Juliet of the Spirits; Nights of Cabiria.* 4/22–23: *Cool Runnings; The Harder They Come.* 4/24: *Beethoven; J'Accuse.* 4/25–26: *Angel Heart; The Big Easy.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*The Milagro Beanfield War.* #2—*Stand and Deliver.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Au Revoir Les Enfants. (Good-Bye, Children.)* #2—*Bright Lights, Big City.* #3—Through 4/21: *Hope and Glory.* Opening 4/22: *Mondo New York.* #4—Through 4/21: *Stars and Bars.* Opening 4/22: *A Time of Destiny.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*The Fox and the Hound; Good Morning, Vietnam.* #2—Through 4/21: *Biloxi Blues.* Opening 4/22: *Casual Sex?* #3—*Above the Law.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Colors.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Biloxi Blues.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*The Unbearable Lightness of Being.* #2—*Moonstruck.* #3—*A New Life.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Beetlejuice.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Off Limits.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Stand and Deliver.* #2—*Above the Law.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Colors.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Beetlejuice.* #2—*Bad Dreams.* #3—*School Daze.* #4—*Retribution.* #5—*The Seventh Sign.* #6—Through 4/21: *The Seventh Sign.* Opening 4/22: *Bloodsport.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *Bright Lights, Big City.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). Through 4/21: *Biloxi Blues.* Opening 4/22: *Casual Sex?*

36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Masquerade.* **EMBASSY 3**—Through 4/21: *The Man From Snowy River II.* Opening 4/22: *Permanent Record.* **EMBASSY 4**—*Good Morning, Vietnam.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Plain Clothes.* #2—Through 4/21: *Three Men and a Baby.* Opening 4/22: *The Blue Iguana.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Dominick and Eugene.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Appointment With Death.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Tokyo Pop.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). Through 4/21: *Bellman and True.* Opening 4/22: *White Mischief.* **CARNEGIE SCREENING ROOM**—(757-2131). *The Two Lives of Mattia Pascal.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *The Man From Snowy River II.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Au Revoir Les Enfants. (Good-Bye, Children.)*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Last Emperor.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). "The Hustons: Walter, John, Anjelica, and Tony." 4/20: *American Madness; Gabriel Over the White House.* 4/21–22: *The Treasure of the Sierra Madre; Key Largo.* 4/23–5/8: "Israel Film Festival."

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). Through 4/21: *Wall Street.* Opening 4/22: *A Time of Destiny.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *The Moderns.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Consuming Passions.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Good Morning, Vietnam.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Moonstruck.* #2—Through 4/21: *Police Academy 5.* Opening 4/22: *Casual Sex?*

53. BARONET—Third Ave. at 59th St. (355-1663). *Biloxi Blues.* **CORONET**—*Above the Law.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Stand and Deliver.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *The Dead.* **CINEMA II**—(753-0774). *Night Zoo.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Through 4/21: *Appointment With Death.* Opening 4/22: *Someone to Love.* #2—Through 4/21: *The Seventh Sign.* Opening 4/22: *Stormy Monday.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Milagro Beanfield War.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Dominick and Eugene.* #2—*The Unbearable Lightness of Being.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). Through 4/21: *Sorceress.* Opening 4/22: *Zelly and Me.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Last Emperor.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Biloxi Blues.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Bad Dreams.* #2—*The Man From Snowy River II.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Colors.* #2—*Above the Law.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *The Manchurian Candidate.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*The Pointsman.* #2—Through 4/21: *Subway to the Stars.* Opening 4/22: *Bagdad Cafe.* #3—*My Life as a Dog.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Babette's Feast.* #2—Through 4/21: *Playing Away.* Beg. 4/22: *Tampopo.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *The Milagro Beanfield War.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—Through 4/21: *Fatal Attraction.* Opening 4/22: *Someone to Love.* #2—Through 4/21: *Dominick and Eugene.* Opening 4/22: *Stormy Monday.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*The Seventh Sign.* #2—*Moonstruck.* #3—*Stand and Deliver.* #4—*Bright Lights, Big City.* #5—*Colors.* #6—*Beetlejuice.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Biloxi Blues.* #2—Through 4/21: *Hairspray; The Fox and the Hound.* Opening 4/22: *Casual Sex?*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *The Man From Snowy River II.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Above the Law.* #2—*Bad Dreams.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Bad Dreams.* #2—*Above the Law.* #3—*Retribution.* #4—*School Daze.* #5—*Beetlejuice; Colors.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Bad Dreams.* #2—*Above the Law.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily, Mon.–Sun. at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, and 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Series: $18, members; $22, nonmembers, single tickets, $5, members; $6, nonmembers. "The Films of Sumitra and Lester James Peries." 4/20 at 3: *The Time of Kali* (1982); at 7: *White Flowers for the Dead* (1978). 4/22 at 3: (See 4/20 at 7); at 7: *The Treasure* (1970).

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (718-780-5295). $5; senior citizens and students $4; children $3. 4/24 at 2: *Oliver!* (1968), dir. Carol Reed.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 5/29: "Architecture on Film."

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 4/20 at 8: *The Houses are Full of Smoke* (1987), dir. Allan Francovich. 4/21: *Chinese Roulette* (1976), dir. Rainer Werner Fassbinder. 4/22 at 8: Screenings by filmmaker Andrew Noren. 4/23 at 11 a.m.: "Films For Kids"; at 8: Filmmaker Steve Fagin presents "Video Work: Program II" (1984). 4/24–5/8: "Sexism, Colonialism, Misrepresentation: a Corrective Film Series." 4/25 at 6:30: *As We Were* (1976, Philipines), dir. Eddie Romero; at 9:30: *La Negra Angustias* (1949, Mexico), dir. Matilda Landeta. 4/26 at 6:30: *Nice Colored Girls* (1986, Tracy Moffatt; *Emitai* (1972, Ousmane Sembene; at 9:30: *Jennifer, Where Are You?* (1981, U.S.), dir. Leslie Thornton; *A Song of Ceylon* (1986, Australia), dir. Laleen Jayamanne; *Phoenix* (1979, England), dir. Anna Ambrose.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. 4/26 at 7: *Raa—the Kaiapo Indians in the Amazon*, dir. Richard Lobo; *Invisible Citizens, Japanese Americans*, dir. Keiko Tsuno.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 4/20 at 12:30, 3:15, 6, and 8:45: *Amerika/Class Relations* (1984), dir. Jean-Marie Straub and Daniele Huellet. 4/26–27: *L'Année des méduses* (1984), dir. Christopher Frank.

HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION—Brookdale Center, 1 W. 4th St. (674-5300). Free. "Festival of Yiddish Films." 4/25 at 7: *Green Fields.*

HOSTOS COMMUNITY COLLEGE—475 Grand Concourse, Bronx, Room B513 (960-1008). Through 4/29: "Ancient History: Three Video Installations": *Black Celebration*, dir. Tony Cokes; *Civil Rights*, dir. Mary McFerran and Betsy Newman; and *Egyptian Dialogue*, dir. Rosalind Schneider.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 6/17: "Kigeki: Japanese Comedy." 4/22 at 6:30 and 8:30: *A Cat, Shozo and Two Women* (1956), dir. Shiro Toyoda, with Hisaya Morishige.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission: $4, general; $2, students and seniors. 4/24 at 1 and 4: In conjunction with "A Century of Ambivalence: The Jews of Russia and the Soviet Union," a screening of *Molly's Pilgrim* (1985).

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. 4/5–30: *Chasing the Dragon* (1987), dir. Michel Auder, with Eric Bogosian; "Video Diaries."

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 4/22 at 8: Screenings by Craig Schlattmann. 4/23–24 at 8: Screenings by Michael Snow: *Seated Figures* (1988); *So Is This* (1982).

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 4/29: "Matinee Theater: Movie Stars on Television," screening the work of movie actors who got their start on television. Through 5/5: "WNET Thirteen Years on the Air." Through 5/31: "Broadway Musicals on Television." 4/26 at 5:30: *Kiss Me Kate* (1958). Through 4/23: "Bud Greenspan: Sports Filmmaker." "Screenings for Children," Sat. at 12:30 and 3, includes *Dennis the Menace, The Hobbit,* and *Cinderella.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** "Through 4/24: French Film Festival 1988: "Perspectives on French Cinema." 4/21 at 3: *Viva Maria!* (1965), dir. Louis Malle; at 6:15: *Calcutta* (1969). 4/22 at 2:30: *Le Monde Du Silence* (1956), dir. Jacques Yves Cousteau, with Louis Malle; at 5: *Lacombe, Lucien* (1974). 4/23 at 2: (See 4/21 at 3); at 5: *Le Feu follet* (1964). 4/24 at 2: *Murmur of the Heart* (1971); at 5: *Black Moon* (1975). 4/25 at 3: "Cineprobe": *Near Dark* (1987), dir. Kathryn Bigelow; at 6:30: *The Loveless* (1983), dir. Kathryn Bigelow and Monty Montgomery; at 6:30: "Video Viewpoints": *Setting the Record Straight*, dir. Stevenson J. Palfi. 4/26 at 3: (See 4/25 at 6:30); at 6:30: An evening with filmmaker Kathryn Bigelow. **Titus Theater 2:** 4/21 at 2:30 and 5: *Hearts and Hands* (1987), dir. Pat Ferrero.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 4/20 at 8: *The Wannsee Conference* (1984, W. Germany), dir. Heinz Schirk, guest speaker Vincent Marmorale from the L. I. Center for Holocaust Studies. 4/21 at 8: *The Crowd* (1928), dir. King Vidor. 4/22 at 7:45: *Marius* (1931, France); at 10:30: *Fanny* (1932, France), both dir. Marcel Pagnol. 4/23 at 2 and 4/24 at 1: "The Fanny Trilogy." 4/25 at 8: *Cesar* (1936, France). 4/26 at 8: *To Be or Not To Be* (1942, U.S.), dir. Ernst Lubitsch.

NEW YORK PUBLIC LIBRARY—Central Research Library, Fifth Ave. at 42nd St., Vincent Astor Gallery. Free. "Epics and Icons of the Silent Film Era." 4/21 at 6:30: *Intolerance* (1916), dir. D. W. Griffith. **Donnell Library Center, 20 W. 53rd St.** (221-7676). 4/21 at noon: "Viewpoint—Left of Center": American Revolutionaries; at 6: "Meet the Makers": Bruce and Norman Yonomoto present *Kappa; Vault; Impotent Metaphor.* 4/26 at noon: "Celluloid Apple: New York on Film": *King Kong* (1933).

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. "The Global Village Documentary Festival." 4/20 at 5: *Girl Talk*, dir. Kate Davis; at 7: *No Longer Silent*, dir. Laurette Deschamps; at 9:30: *Mama's Pushcart: Ellen Stewart and 25 Years of La Mama*, dir. Demetria Royals and Louise Diamond; *The Journey of a Latin Dance Company*, dir. Catherine Calderon and Lloyd Goldfine. 4/21 at 7: *Just One Step: The Great Peace March*, dir. Cathy Zheutlin; at 9: *Consuming Hunger*, dir. Ilan Ziv and Freke Vuijst. Through 5/12: "Welles By Welles." 4/22 at 6: *Citizen Kane;* at 8 and 10: *The Magnificent Ambersons.* 4/23–24 at 2 and 4: *Citizen Kane;* at 6: *Journey Into Fear;* at 8 and 10: *The Magnificent Ambersons.* 4/26–28 at 6: *The Stranger.*

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Film Series '88." 4/24 at 1:30: *The Iron Horse* (1924), dir. John Ford.

SWISS INSTITUTE—35 W. 67 St. (496-1759). Through 4/24, Mon.–Fri. from 2–8, Sat. and Sun. from 2–6: "Video Program From Switzerland." Screenings include *Body Views* (1985), dir. Hanspeter Amman; *Iris* (1986), dir. Erich Busslinger; *An Elephant Never Forgets* (1985), dir. Marie-Jose Burki; and *Urban Memories* (1986), dir. Alexander Hahn.

HEATER THREE—412 Main St, Port Jefferson (516-473-0136). $3. 4/25 at 8: *Lili Marleen* (1981), dir. Rainer Werner Fassbinder.

HITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series," through 6/5: "The Films of Andy Warhol."

BRONX

00. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Colors; The Fox and the Hound.* #2—*Bad Dreams.* #3—*Above the Law.*

01. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Biloxi Blues.* #2—*Retribution.* #3—*Above the Law.* #4—*The Fox and the Hound; Colors.*

02. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Moonstruck.* #2—*Bad Dreams.*

03. DALE—W. 231st St. at Broadway (884-5300). #1—*Bad Dreams.* #2—*Above the Law.*

04. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 4/21: *Retribution; Moving.* Beg. 4/22: *Bloodsport.*

06. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Beetlejuice.* #2—Through 4/21: *Appointment With Death.* Beg. 4/22: *Bloodsport.* #3—Through 4/21: *Retribution.* Beg. 4/22: *Casual Sex?* #4—*Bad Dreams.*

07. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 4/21: *Retribution; Police Academy 5.* Beg. 4/22: *Bloodsport.*

08. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Beetlejuice.* #2—*The Seventh Sign.* #3—*Police Academy 5.* #4—*Colors.*

10. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Program Unavailable. #2—Program Unavailable.

11. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Bad Dreams.* #2—Through 4/21: *Retribution.* Beg. 4/22: *Bloodsport.* #3—*Above the Law.*

12. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*The Seventh Sign.* #2—*Bad Dreams.* #3—*The Last Emperor.* #4—*The Fox and the Hound; Police Academy 5.* #5—*Biloxi Blues.* #6—*School Daze.* #7—*Above the Law.* #8—*Bright Lights, Big City.* #9—*Stand and Deliver.* #10—*Beetlejuice.* #11—*Colors.* #12—*Plain Clothes; Appointment With Death.* #13—*The Man From Snowy River II; 18 Again.*

BROOKLYN

AREA CODE 718

00. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Colors.* #2—*The Man From Snowy River II.* #3—*Moonstruck.* #4—*Bad Dreams.* #5—*Appointment With Death.* #6—*Stand and Deliver.* #7—Through 4/21: *The Seventh Sign; The Fox and the Hound.* Beg. 4/22: *The Unholy.*

03. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Milagro Beanfield War.* #2—*Biloxi Blues.*

04. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Biloxi Blues.* #2—*Above the Law.* #3—*Colors; The Fox and the Hound.*

06. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Moonstruck; Dominick and Eugene.* #2—*The Fox and the Hound; The Unbearable Lightness of Being; The Man From Snowy River II.*

07. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Retribution.* #2—*Good Morning, Vietnam.* #3—*Bad Dreams.* #4—*Beetlejuice.*

08. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Above the Law.* #2—*Bad Dreams.*

09. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Above the Law.* #2—Through 4/21: *Retribution.* Beg. 4/22: *Bloodsport.*

10. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Above the Law.* #2—Through 4/21: *Retribution.* Beg. 4/22: *Bloodsport.* #3—*Beetlejuice.* #4—Through 4/21: *Plain Clothes.* Beg. 4/22: *Casual*

SEAN PENN ROBERT DUVALL

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people die for
wearing the wrong colors

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Sex? #5—Through 4/21: *Biloxi Blues; Bright Lights, Big City.* Beg. 4/22: *The Blue Iguana.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—Program Unavailable. #2—Program Unavailable.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Stand and Deliver.* #2—*Biloxi Blues.* #3—*Bright Lights, Big City.* #4—*Bad Dreams.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Beetlejuice.* #2—*Appointment With Death.* #3—*The Fox and the Hound; The Man From Snowy River II.* #4—*Above the Law.* #5—*Colors.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Plain Clothes.* #2—*The Seventh Sign.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Colors.* #2—*Bad Dreams.* #3—*Beetlejuice.* #4—*The Seventh Sign.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Colors.* #2—*Bright Lights, Big City.* #3—*Biloxi Blues.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Beetlejuice.* #2—*Above the Law.* #3—*Bad Dreams.* #4—Through 4/21: *Retribution.* Beg. 4/22: *Bloodsport.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Biloxi Blues.* #2—Through 4/21: *Plain Clothes.* Beg. 4/22: *Permanent Record.* #3—*Above the Law.* #4—*Beetlejuice.* #5—*The Man From Snowy River II.* #6—Through 4/21: *Appointment With Death.* Beg. 4/22: *Bloodsport.* #7—*The Seventh Sign.* #8—*Bright Lights, Big City.* #9—Through 4/21: *The Last Emperor.* Beg. 4/22: *Casual Sex?*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 4/21: *Retribution; 18 Again.* Beg. 4/22: *Bloodsport.* #2—*Moonstruck.* #3—*Above the Law.* #4—*Colors.* #5—Through 4/21: *Beetlejuice.* Beg. 4/22: *Casual Sex?* #6—Through 4/21: *Biloxi Blues; Bright Lights, Big City.* Beg. 4/22: *The Unholy.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*The Unbearable Lightness of Being.* #2—*The Last Emperor; Housekeeping.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Above the Law.* #2—*Retribution.* #3—*The Seventh Sign.* #4—*Beetlejuice.* #5—*Colors.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Bad Dreams.* #2—*The Seventh Sign.* #3—*Retribution.* #4—*Beetlejuice.* #5—*Above the Law.* #6—Through 4/21: *The Last Emperor.* Beg. 4/22: *Bloodsport.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Moonstruck.* #2—*Above the Law.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Biloxi Blues.* #2—Through 4/21: *Plain Clothes.* Beg. 4/22: *The Blue Iguana.* #3—*The Seventh Sign.* #4—Through 4/21: *Appointment With Death.* Beg. 4/22: *Casual Sex?*

303. CORONA—PLAZA—(639-7722). *The Milagro Beanfield War.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Biloxi Blues.* #2—*Beetlejuice.* #3—Through 4/21: *Retribution.* Beg. 4/22: *Bloodsport.* #4—Through 4/21: *Appointment With Death.* Beg. 4/22: *Casual Sex?* #5—*Stand and Deliver.* #6—*The Seventh Sign.* #7—*Bad Dreams.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Colors.* #2—*Plain Clothes.* #3—*Biloxi Blues.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*The Man From Snowy River II.* #2—*Beetlejuice.* #3—*Retribution.* #4—Through 4/21: *Bad Dreams.* Beg. 4/22: *Bloodsport.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Biloxi Blues.* #2—*Moonstruck.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Moonstruck.* #2—*The Last Emperor.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*The Man From Snowy River II.* #2—*Appointment With Death.* #3—*Above the Law.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Stand and Deliver.* #2—*The Milagro Beanfield War.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Bright Lights, Big City.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Bad Dreams.* #2—*Beetlejuice.* #3—Through 4/21: *The Seventh Sign.* Beg. 4/22: *Bloodsport.* #4—*Retribution.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*A New Life.* #2—*Colors.* #3—*The Fox and the Hound; The Man From Snowy River II.* #4—*Bad Dreams.* #5—*Beetlejuice.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Bright Lights, Big City.* #2—*Colors.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Beetlejuice.* #2—*Above the Law.* #3—*The Seventh Sign.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*The Last Emperor.* #2—*Bright Lights, Big City.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Beetlejuice.* #2—Through 4/21: *Retribution.* Beg. 4/22: *Bloodsport.* #3—*Above the Law.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Colors.* #2—*Bad Dreams; School Daze.*

320. REGO PARK—DRAKE—(457-4002). *Three Men and a Baby.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Program Unavailable. #2—Program Unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Moonstruck.* #2—*Biloxi Blues.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Through 4/21: *Above the Law; The Fox and the Hound.* Beg. 4/22: *Beetlejuice.* #2—Through 4/21: *Plain Clothes.* Beg. 4/22: *The Blue Iguana.*

401. NEW DORP—HYLAN—(351-6601). #1—Through 4/21: *Bright Lights, Big City; Moonstruck.* Beg. 4/22: *Beetlejuice.* #2—*Colors.*

402. NEW DORP—LANE—(351-2110). Through 4/21: *Beetlejuice.* Beg. 4/22: *Bloodsport.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Biloxi Blues.* #2—*Bad Dreams.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Beetlejuice.* #2—*Biloxi Blues.* #3—*The Man From Snowy River II.* #4—Through 4/21: *Plain Clothes.* Beg. 4/22: *Permanent Record.* #5—*Retribution.* #6—*Above the Law.* #7—Through 4/21: *Appointment With Death.* Beg. 4/22: *Bloodsport.* #8—*Bad Dreams.* #9—*The Last Emperor.* #10—*The Seventh Sign.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). Through 4/21: *Three Men and a Baby.* Beg. 4/22: *Good Morning, Vietnam.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Good Morning, Vietnam.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Beetlejuice.* #2—*Retribution.* #3—*Above the Law.* #4—Through 4/21: *Bad Dreams.* Beg. 4/22: *Bloodsport.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Biloxi Blues.* #2—*Bright Lights, Big City; The Fox and the Hound.* #3—Program Unavailable. #4—Program Unavailable.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Biloxi Blues.* #2—*Colors.* #3—*Bad Dreams.* #4—*Beetlejuice.* #5—*The Seventh Sign.* #6—*Moonstruck.* #7—*Bright Lights, Big City.* #8—*Above the Law; The Fox and the Hound.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Retribution.* #2—*Above the Law.* #3—*Biloxi Blues.*

507. HEWLETT—HEWLETT—(791-6768). *Moonstruck.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Retribution.* #2—Through 4/21: *Bad Dreams.* Beg. 4/22: *Bloodsport.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 4/21: *Bright Lights, Big City.* Beg. 4/22: *Permanent Record.* #2—*Plain Clothes.* #3—Throug 4/21: *The Last Emperor.* Beg. 4/22: *The Blue Iguan* #4—*Colors.* #5—*Biloxi Blues.* #6—Through 4/21 *The Milagro Beanfield War; The Fox and the Hound.* Beg 4/22: *Casual Sex?*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Th Fox and the Hound; Bright Lights, Big City.* #2—*Plai Clothes.* #3—*Above the Law.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1- *Moonstruck.* #2—*The Last Emperor.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1- *Plain Clothes.* #2—*Bright Lights, Big City.* #3—*Bilo Blues.* #4—*Colors.* #5—*The Manchurian Candidat* #6—*The Man From Snowy River II; The Fox and th Hound.*

513. LONG BEACH—PARK AVENUE—(432-0576 Through 4/21: *The Fox and the Hound; The Last Em peror.* Beg. 4/22: *Moonstruck.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Beetl juice.* #2—*Colors.* #3—Through 4/21: *The Seven Sign.* Beg. 4/22: *A Time of Destiny.* #4—Throug 4/21: *Bad Dreams.* Beg. 4/22: *Bloodsport.*

515. MALVERNE—TWIN—(599-6966). #1—*Three Me and a Baby.* #2—*The Last Emperor.*

516. MANHASSET—MANHASSET—(627-7887). #1- Through 4/21: *A New Life.* Beg. 4/22: *Permanent R cord.* #2—Through 4/21: *Bad Dreams.* Beg. 4/22: *Th Night Before.* #3—*The Man From Snowy River II.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL- (795-2244). #1—Through 4/21: *Bad Dreams.* Beg 4/22: *Casual Sex?* #2—*Moonstruck.* #3—*Retributio* #4—*Biloxi Blues.* #5—Through 4/21: *The Fox and th Hound; The Seventh Sign.* Beg. 4/22: *The Unholy.* #6- *Beetlejuice.* #7—*The Man From Snowy River II.* #8- Through 4/21: *Plain Clothes.* Beg. 4/22: *The Bl Iguana.* #9—Through 4/21: *Appointment With Deat* Beg. 4/22: *Bloodsport.*

518. MASSAPEQUA—PEQUA—(799-6464). *Above th Law.*

519. MERRICK—TWIN—(546-1270). #1—Program Un available. #2—Program Unavailable.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1- *Beetlejuice.* #2—*Above the Law.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1- *Moonstruck.* #2—*The Last Emperor.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1- *Above the Law.* #2—*The Last Emperor.* #3—*Appoin ment With Death.* #4—*Biloxi Blues; Bright Lights, B City.* #5—*Beetlejuice; The Fox and the Hound.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(67 3121). #1—*A New Life.* #2—*Biloxi Blues.*

526. ROSLYN—ROSLYN—(621-8488). #1—Throug 4/21: *Moonstruck.* Beg. 4/22: *A Time of Destiny.* #2- *Au Revoir Les Enfants. (Good-bye, Children.)*

527. SYOSSET—SYOSSET—(921-5810). #1—*Beetl juice.* #2—Through 4/21: *Appointment With Deat* Beg. 4/22: *A Time of Destiny.* #3—*The Man Fro Snowy River II.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Abo the Law.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1- *Three Men and a Baby.* #2—*The Fox and the Houn Police Academy 5.* #3—*Bad Dreams.* #4—*Beetlejui* #5—*18 Again; School Daze.* #6—*Biloxi Blues.* #7- *Bright Lights, Big City.* #8—*The Man From Snowy Riv II.* #9—*Above the Law.* #10—*Stand and Deliver.* #11- *Plain Clothes.* #12—*The Last Emperor.* #13—*The Se enth Sign; Colors.*

531. WANTAGH—WANTAGH—(781-6969). *Three Me and a Baby.*

532. WESTBURY—DRIVE-IN—(334-3400). #1- Through 4/21: *Beetlejuice.* Beg. 4/22: *Casual Se* #2—Through 4/21: *Bad Dreams.* Beg. 4/22: *Bloo sport.* #3—Through 4/21: *Retribution.* Beg. 4/22: *T Unholy.*

533. WESTBURY—WESTBURY—(333-1911). #1—*T Untouchables.* #2—*Au Revoir Les Enfants. (Good-B Children.)*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1- Through 4/21: *Bad Dreams.* Beg. 4/22: *Bloodspo* #2—Through 4/21: *Appointment With Death.* Be 4/22: *The Night Before.* #3—*Beetlejuice.*

01. BABYLON—SOUTH BAY—(587-7676). #1—Through 4/21: *Plain Clothes.* Beg. 4/22: *The Blue Iguana.* #2—*Biloxi Blues.* #3—Through 4/21: *The Man From Snowy River II.* Beg. 4/22: *Casual Sex?*

02. BAY SHORE—CINEMA—(665-1722). *The Seventh Sign.*

03. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Bright Lights, Big City.* #2—*Above the Law.*

04. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—Through 4/21: *Retribution.* Beg. 4/22: *Bloodsport.* #2—Through 4/21: *Bad Dreams.* Beg. 4/22: *The Unholy.*

06. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Seventh Sign; The Fox and the Hound.* #2—*Biloxi Blues.* #3—*Colors.* #4—*Above the Law.* #5—*Plain Clothes.* #6—*The Last Emperor.* #7—*Moonstruck.* #8—*The Man From Snowy River II.* #9—*Bad Dreams.* #10—*Bright Lights, Big City.* #11—*Beetlejuice.* #12—*18 Again; Appointment With Death.*

08. COMMACK—MULTIPLEX—(462-6953). #1—*Bad Dreams.* #2—*Moonstruck.* #3—*Biloxi Blues.* #4—*The Man From Snowy River II.* #5—*Plain Clothes.* #6—*Masquerade; 18 Again.* #7—*Bright Lights, Big City.* #8—*The Seventh Sign.* #9—*Appointment With Death.* #10—*Above the Law.* #11—*Beetlejuice.* #12—*Colors; Good Morning, Vietnam.*

09. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Three Men and a Baby.* #2—*The Last Emperor; The Fox and the Hound.*

10. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Biloxi Blues.* #2—*Beetlejuice.* #3—*The Man From Snowy River II.* #4—*Retribution.* #5—Through 4/21: *Plain Clothes.* Beg. 4/22: *The Blue Iguana.* #6—Through 4/21: *Bad Dreams.* Beg. 4/22: *Bloodsport.* #7—Through 4/21: *Appointment With Death.* Beg. 4/22: *Casual Sex?* #8—Through 4/21: *Above the Law.* Beg. 4/22: *The Unholy.*

11. CORAM—PINE—(698-6442). #1—*Moonstruck.* #2—*Good Morning, Vietnam.* #3—*Masquerade.* #4—*Three Men and a Baby.*

12. EAST HAMPTON—CINEMAS—(324-0448). #1—*Biloxi Blues.* #2—*The Man From Snowy River II.* #3—*Beetlejuice.* #4—Through 4/21: *The Fox and the Hound; The Milagro Beanfield War.* Beg. 4/22: *A Time of Destiny.* #5—*Appointment With Death.*

13. ELWOOD—ELWOOD—(499-7800). #1—*Moonstruck.* #2—*Au Revoir Les Enfants. (Good-Bye, Children.)*

16. HUNTINGTON—SHORE—(421-5200). #1—*Beetlejuice.* #2—*The Man From Snowy River II.* #3—*Appointment With Death.* #4—*Moonstruck.*

17. HUNTINGTON STATION—WHITMAN—(423-1300). *Biloxi Blues.*

18. ISLIP—ISLIP—(581-5200). #1—*The Fox and the Hound; The Last Emperor.* #2—*Moonstruck.* #3—*Appointment With Death; Biloxi Blues.*

19. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Above the Law.*

20. LINDENHURST—LINDENHURST—(888-5400). *Three Men and a Baby.*

21. MATTITUCK—MATTITUCK—(298-4405). #1—*Beetlejuice.* #2—*Biloxi Blues.* #3—*The Fox and the Hound; The Last Emperor.* #4—*Plain Clothes.* #5—*Bad Dreams.* #6—*The Man From Snowy River II.*

23. NORTHPORT—NORTHPORT—(261-8600). Through 4/21: *Three Men and a Baby.* Beg. 4/22: *Vice Versa.*

25. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*The Man From Snowy River II.* #2—*Appointment With Death.* #3—Through 4/21: *A New Life.* Beg. 4/22: *Casual Sex?* #4—Through 4/21: *The Seventh Sign.* Beg. 4/22: *The Unholy.* #5—*Biloxi Blues.* #6—*Above the Law.* #7—*Retribution.* #8—Through 4/21: *Good Morning, Vietnam.* Beg. 4/22: *Bloodsport.* #9—*Beetlejuice.* #10—*Bright Lights, Big City.* #11—Through 4/21: *The Fox and the Hound; Moonstruck.* Beg. 4/22: *Permanent Record.* #12—Through 4/21: *Plain Clothes.* Beg. 4/22: *The Blue Iguana.* #13—Through 4/21: *Bad Dreams.* Beg. 4/22: *A Time of Destiny.*

26. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 4/21: *Johnny Be Good.* Beg. 4/22: *Bad Dreams.* #2—Through 4/21: *18 Again.* Beg. 4/22: *Good Morning, Vietnam.* #3—Through 4/21: *Stand and Deliver.* Beg. 4/22: *Moonstruck.*

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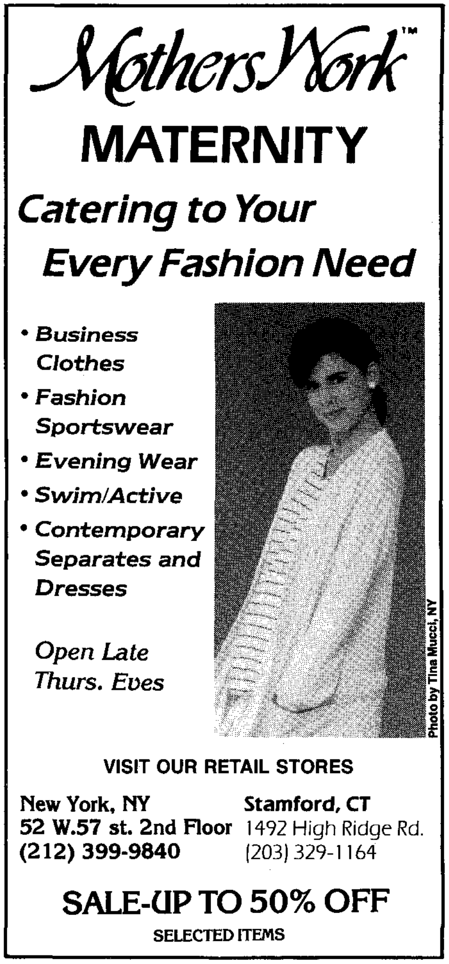
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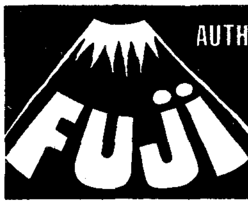

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627. PORT JEFFERSON—MINI EAST—(928-6555). Through 4/21: *Above the Law.* Beg. 4/22: *Good Morning, Vietnam.* **WEST**—*Colors; The Fox and the Hound.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 4/21: *Jean de Florette.* Beg. 4/22: *Manon of the Spring.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Above the Law.* #2—*Beetlejuice.* #3—*Plain Clothes.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Retribution.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Through 4/21: *Above the Law.* Beg. 4/22: *Bloodsport.* #2—*Bright Lights, Big City.* #3—*Bad Dreams.* #4—*Plain Clothes.* #5—*Retribution.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Colors.* #2—*Bright Lights, Big City.* #3—*Beetlejuice.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Colors.* #2—*Moonstruck; The Fox and the Hound.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Colors.* #2—*Biloxi Blues.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Beetlejuice.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Last Emperor.* #2—Through 4/21: *Biloxi Blues.* Beg. 4/22: *Stand and Deliver.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—Through 4/21: *The Seventh Sign.* Beg. 4/22: *A Time of Destiny.* #2—*The Milagro Beanfield War.* #3—*Retribution.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Last Emperor.* #2—*The Man From Snowy River II.*

704. HARRISON—CINEMA—(835-5952). *Good Morning, Vietnam.*

705. HARTSDALE—CINEMA—(428-2200). #1—*The Last Emperor.* #2—*Biloxi Blues.* #3—*The Manchurian Candidate.* #4—*Colors.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Above the Law.* #2—*The Last Emperor.* #3—*The Fox and the Hound; Appointment With Death.* #4—*Colors.* #5—*Moonstruck.* #6—*Bad Dreams.* #7—*Biloxi Blues.* #8—*Beetlejuice.* #9—*The Milagro Beanfield War.* #10—*Bright Lights, Big City.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Biloxi Blues.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Beetlejuice.* #2—*The Man From Snowy River II.* #3—*Above the Law.* #4—Through 4/21: *Bad Dreams.* Beg. 4/22: *Bloodsport.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 4/21: *Plain Clothes.* Beg. 4/22: *The Blue Iguana.* #2—Through 4/21: *Moonstruck.* Beg. 4/22: *Casual Sex?* #3—Through 4/21: *Above the Law.* Beg. 4/22: *Bloodsport.* #4—*Beetlejuice.* #5—*Colors; The Fox and the Hound.*

710. MOUNT VERNON—PARKWAY—(664-3311). *The Unbearable Lightness of Being.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Above the Law.* #2—*Colors.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Good Morning, Vietnam.* #2—*Three Men and a Baby.* #3—*Moonstruck; The Fox and the Hound.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Appointment With Death.* #2—*The Fox and the Hound; Bad Dreams.* #3—*Above the Law.* #4—*Colors.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*The Last Emperor.* #2—*The Man From Snowy River II.* #3—*Plain Clothes.* #4—*Beetlejuice.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Biloxi Blues.*

718. RYE—RYE RIDGE—(939-8177). #1—*The Last Emperor.* #2—*The Man From Snowy River II.*

719. SCARSDALE—FINE ARTS—(723-6699). *Au Revoir Les Enfants. (Good-Bye, Children.)*

720. SCARSDALE—PLAZA—(725-0078). Through 4/21: *Moonstruck; Bright Lights, Big City.* Beg. 4/22: *Permanent Record.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Plain Clothes.* #2—*Above the Law.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Bright Lights, Big City.* #2—*Moonstruck.* #3—*The Man From Snowy River II.* #4—*Beetlejuice.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Above the Law.* #2—Through 4/21: *Plain Clothes.* Beg. 4/22: *The Blue Iguana.* #3—*Bad Dreams.* #4—*Colors.* #5—Through 4/21: *Biloxi Blues.* Beg. 4/22: *Casual Sex?* #6—Through 4/21: *Stand and Deliver.* Beg. 4/22: *Bloodsport.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Colors.* #2—*Beetlejuice.* #3—*Above the Law.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Retribution.* #2—Through 4/21: *Bad Dreams.* Beg. 4/22: *Bloodsport.* #3—*Above the Law.* #4—*Bright Lights, Big City.* #5—Through 4/21: *The Seventh Sign.* Beg. 4/22: *Casual Sex?* #6—*Appointment With Death.* #7—*Biloxi Blues.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Three Men and a Baby.* #2—*The Last Emperor.*

Rockland County

752. NANUET—MALL—(623-6336). *The Dead.*

753. NANUET—MOVIES—(623-0211). #1—*The Manchurian Candidate.* #2—*Beetlejuice.* #3—*The Milagro Beanfield War.* #4—*The Man From Snowy River II.* #5—*Colors.*

755. NEW CITY—TOWN—(634-5100). #1—*Biloxi Blues.* #2—*The Last Emperor.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Beetlejuice.* #2—Through 4/21: *Bad Dreams.* Beg. 4/22: *Bloodsport.*

757. NYACK—CINEMA EAST—(358-6631). *Moonstruck.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Colors.* #2—*Bright Lights, Big City; The Fox and the Hound.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Bad Dreams.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *18 Again.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Moonstruck.* #2—*Plain Clothes.*

763. STONY POINT—9 W—(942-0303). *Plain Clothes.*

764. SUFFERN—LAFAYETTE—(357-6030). *The Fox and the Hound; Hope and Glory.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Colors.* #2—*Biloxi Blues.*

801. DANBURY—CINE—(743-2200). #1—*The Man From Snowy River II.* #2—*Appointment With Death.* #3—*Moonstruck.*

802. DANBURY—CINEMA—(748-2923). #1—*Above the Law; The Fox and the Hound.* #2—*Bright Lights, Big City.*

803. DANBURY—PALACE—(748-7496). #1—*Beetlejuice.* #2—*Bad Dreams.* #3—*The Seventh Sign.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Johnny Be Good.* #2—*Bad Dreams; The Fox and the Hound.*

806. FAIRFIELD—COUNTY—(334-1411). *The Man From Snowy River II.*

807. GREENWICH—CINEMA—(869-6030). #1—*Biloxi Blues.* #2—*Colors.*

808. GREENWICH—PLAZA—(869-4030). #1—*A New Life.* #2—*The Manchurian Candidate.* #3—*Stand and Deliver.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*The Last Emperor.* #2—*Beetlejuice.*

810. NORWALK—CINEMA—(838-4504). #1—*Beetlejuice.* #2—*Colors.*

811. NORWALK—NORWALK—(866-9202). *Bad Dreams.*

812. RIDGEFIELD—CINEMA—(438-3338). *The Fox and the Hound; Good Morning, Vietnam.*

813. SOUTH NORWALK—SONO—(866-9202). 4/20–21: "The Computer Animation Show." 4/22–25: *The Lonely Passion of Judith Hearne.* 4/22–25: Late Show: *The Cure in Orange.* 4/26–28: *Andrei Roublev.*

4. SPRINGDALE—STATE—(325-0250). Closed for renovations.

5. STAMFORD—AVON—(324-9205). #1—*Bright Lights, Big City.* #2—*Bad Dreams.*

6. STAMFORD—CINEMA—(324-3100). #1—*Beetlejuice.* #2—*The Man From Snowy River II.* #3—*Plain Clothes.*

7. STAMFORD—RIDGEWAY—(323-5000). #1—*Moonstruck.* #2—*Above the Law; The Fox and the Hound.*

8. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*The Man From Snowy River II.* #2—*Love at Stake.* #3—Through 4/21: *Bad Dreams.* Beg. 4/22: *Bloodsport.* #4—*Appointment With Death.* #5—*Bright Lights, Big City.* #6—Through 4/21: *The Seventh Sign.* Beg. 4/22: *The Unholy.*

9. TRUMBULL—TRANS-LUX—(374-0462). #1—*Beetlejuice.* #2—*Appointment With Death.* #3—*A New Life.*

0. WESTPORT—FINE ARTS—(227-3324). #1—*Biloxi Blues.* #2—*Bright Lights, Big City.* #3—(227-9619). *The Man From Snowy River II.* #4—(226-6666). *Stand and Deliver.*

1. WESTPORT—POST—(227-0500). *Moonstruck.*

2. WILTON—CINEMA—(762-5678). *Above the Law; The Fox and the Hound.*

NEW JERSEY

AREA CODE 201

Hudson County

0. ARLINGTON—LINCOLN—(997-6873). #1—*Moonstruck.* #2—*18 Again; Appointment With Death.* #3—*The Last Emperor.*

1. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Bad Dreams.* #2—*The Man From Snowy River II.*

2. JERSEY CITY—NEWPORT—(626-3200). #1—*Bright Lights, Big City.* #2—*Biloxi Blues.* #3—*Beetlejuice.* #4—*Above the Law.* #5—*Colors.* #6—*Bad Dreams.* #7—*Plain Clothes.* #8—*Appointment With Death.* #9—*Retribution.*

3. JERSEY CITY—STATE—(653-5200). #1—Through 4/21: *Beetlejuice.* Beg. 4/22: *Bloodsport.* #2—*Above the Law.* #3—*Retribution.* #4—Through 4/21: *The Seventh Sign.* Beg. 4/22: *The Unholy.*

4. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Above the Law.* #2—*The Last Emperor.* #3—*The Seventh Sign.* #4—*The Manchurian Candidate.* #5—*Moonstruck.* #6—*Plain Clothes.* #7—*The Man From Snowy River II.* #8—*Biloxi Blues.*

5. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Bright Lights, Big City.* #2—*Police Academy 5.* #3—*Colors.* #4—*Good Morning, Vietnam.* #5—*Bad Dreams.* #6—*Beetlejuice; The Fox and the Hound.*

6. WEST NEW YORK—MAYFAIR—(865-2010). *Moonstruck; Police Academy 5.*

Essex County

10. BLOOMFIELD—CENTER—(748-7900). *Colors.*

11. BLOOMFIELD—ROYAL—(748-3555). #1—*Above the Law.* #2—*Retribution.*

12. CEDAR GROVE—CINEMA 23—(239-1462). Through 4/21: *Bad Dreams.* Beg. 4/22: *Bloodsport.*

13. IRVINGTON—CASTLE—(372-9324). #1—*School Daze.* #2—*Police Academy 5; Action Jackson.*

14. LIVINGSTON—COLONY—(992-0800). *The Man From Snowy River II.*

15. MAPLEWOOD—MAPLEWOOD—(763-3100). *Beetlejuice.*

16. MILLBURN—MILLBURN—(376-0800). #1—*Moonstruck.* #2—*Biloxi Blues.*

17. MONTCLAIR—CLARIDGE—(746-5564). #1—*Moonstruck.* #2—*Biloxi Blues.* #3—*The Man From Snowy River II.*

18. MONTCLAIR—WELLMONT—(783-9500). #1—*Bright Lights, Big City.* #2—*Beetlejuice.* #3—*School Daze.*

19. NUTLEY—FRANKLIN—(667-1777). #1—*Bright Lights, Big City.* #2—*Moonstruck.* #3—*Wall Street.*

20. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*The Last Emperor.* #2—Through 4/21: *The Seventh Sign.* Beg. 4/22: *A Time of Destiny.* #3—*Appointment With Death.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Bad Dreams.* #2—*Plain Clothes.* #3—*Above the Law.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Fox and the Hound; The Last Emperor.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Moonstruck.* #2—*Biloxi Blues.*

932. ELIZABETH—ELMORA—(352-3483). *Beetlejuice.*

933. LINDEN—QUAD—(925-9787). #1—*Moonstruck; The Fox and the Hound.* #2—*Colors.* #3—*Biloxi Blues.* #4—*Bright Lights, Big City.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Au Revoir Les Enfants. (Good-Bye, Children.)*

936. UNION—UNION—(686-4373). #1—*Plain Clothes.* #2—*The Man From Snowy River II.*

937. WESTFIELD—RIALTO—(232-1288). #1—*The Seventh Sign.* #2—*Retribution.* #3—*Bad Dreams.*

938. WESTFIELD—TWIN—(654-4720). #1—*Colors.* #2—*Bad Dreams.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Colors.* #2—*Bad Dreams.*

951. CLOSTER—CLOSTER—(768-8800). *Plain Clothes.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Plain Clothes.* #2—*Biloxi Blues.* #3—*A New Life.* #4—*Beetlejuice.*

953. EMERSON—TOWN—(261-1000). #1—*Appointment With Death.* #2—*The Last Emperor.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Wall Street.* #2—*Retribution.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Colors.* #2—*Bright Lights, Big City.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Retribution.* #2—*Above the Law.*

958. OAKLAND—TWIN—(337-4478). #1—*Above the Law.* #2—*Beetlejuice.*

959. PARAMUS—CINEMA 35—(845-5070). Program Unavailable.

960. PARAMUS—DRIVE-IN—(368-1440). Program Unavailable.

961. PARAMUS—BERGEN MALL—(845-4449). *Plain Clothes.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Biloxi Blues.* #2—*Appointment With Death.* #3—*The Milagro Beanfield War.* #4—*The Manchurian Candidate.* #5—*Masquerade.* #6—*Above the Law.* #7—*Bad Dreams.* #8—*Bright Lights, Big City.* #9—*Moonstruck.* #10—*Stand and Deliver.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*The Man From Snowy River II.* #2—*Colors.* #3—*Beetlejuice.*

964. RAMSEY—CINEMA—(825-2090). *Bright Lights, Big City.*

965. RAMSEY—INTERSTATE—(327-0153).Program Unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). *The Last Emperor.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*The Milagro Beanfield War.* #2—*Plain Clothes.* #3—*A New Life.* #4—*The Man From Snowy River II.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Good Morning, Vietnam.* #2—*Moonstruck; The Fox and the Hound.* 4/17: *Ironweed.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Fox and the Hound; The Seventh Sign.* #2—*18 Again; Beetlejuice.* #3—*The Unbearable Lightness of Being.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*The Last Emperor.* #2—*Biloxi Blues.* #3—*Appointment With Death.* #4—*The Manchurian Candidate.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Colors.* #2—*Moonstruck.* #3—*Biloxi Blues.*

972. WESTWOOD—PASCACK—(664-3200). #1—*The Man From Snowy River II.* #2—*Beetlejuice.* #3—*Above the Law.* #4—Through 4/21: *Bad Dreams.* Beg. 4/22: *The Night Before.*

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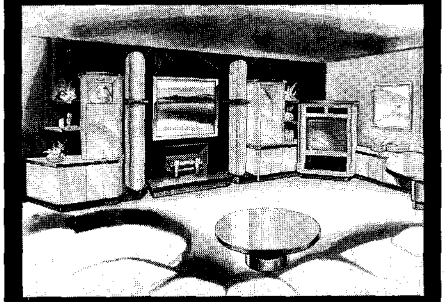

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BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINE

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ABOVE THE LAW—(1 hr. 44 min.; 1988) A Chicago police detective finds himself swept up into an international covert operation involving his former CIA associates. With Steven Seagal and Pam Grier. Screenplay by Seagal and Andrew Davis. Dir. Davis. R. **20, 31, 53, 67, 90, 92, 100, 101, 103, 111, 112, 204, 208, 209, 210, 214, 218, 219, 220, 222, 300, 301, 309, 316, 318, 400, 406, 503, 505, 506, 510, 518, 520, 523, 528, 530, 603, 606, 608, 610, 619, 625, 627, 631, 634, 706, 709, 711, 714, 721, 723, 724, 724, 802, 817, 822, 902, 903, 904, 911, 921, 956, 958, 962, 972**

APPOINTMENT WITH DEATH—(1 hr. 42 min.; 1988) Agatha Christie's intrepid sleuth, Hercule Poirot, solves a murder mystery set amid the archaeological ruins of Palestine. With Peter Ustinov, Lauren Bacall, and John Gielgud. Screenplay by Anthony Shaffer, Peter Buckman, and Michael Winner. Dir. Winner. PG. **7, 41, 60, 106, 112, 200, 214, 219, 302, 304, 309, 406, 517, 523, 527, 600, 606, 608, 610, 612, 616, 618, 625, 706, 714, 724, 801, 818, 819, 900, 902, 920, 953, 962, 970**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943-1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fetjö) enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather sombre, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **11, 45, 526, 533, 613, 719, 935**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Heavenly. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties, which mainly consist of bringing unspeakable food to the town's lonely old men. The women are infuriatingly serene; their faith is untested, and though they couldn't be more harmless, we see them as unaware of how selfish and self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters, and the other surviving members of the minister's sect, are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and consistently, subversively funny—a witty fable about the power of art and the power of philistine innocence too. (3/7/88) G. **82**

BAD DREAMS—(1 hr. 40 min.; 1988) A horror about the sole survivor of the mass suicide of a mystic cult who awakens from a coma to find that the other members of the cult are dead, but not gone. With Jennifer Rubin and Bruce Abbott. Screenplay by Andrew Fleming and Steven de Souza. Dir. Fleming. R. **3, 5, 33, 66, 89, 90, 92, 100, 102, 103, 106, 111, 112, 200, 207, 208, 213, 216, 218, 300, 304, 306, 312, 313, 319, 404, 406, 503, 505, 508, 514, 516, 517, 530, 532, 600, 604, 606, 608, 610, 621, 625, 626, 634, 706, 708, 714, 723, 724, 756, 760, 803, 805, 811, 815, 818, 901, 902, 905, 912, 921, 938, 950, 962, 972**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sagebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **81**

BEETLEJUICE—(1 hr. 40 min.; 1988) A couple of young homebody ghosts call upon a crazy exorcist demon to rid their house of obnoxious, trendy humans. With Michael Keaton, Alec Baldwin, and Geena Davis. Screenplay by Michael McDowell and Larry Wilson. Dir. Tim Burton. PG-13. **7, 25, 33, 85, 90, 106, 108, 112, 207, 210, 214, 216, 218, 219, 220, 222, 300, 304, 306, 312, 313, 316, 318, 400, 401, 402, 406, 503, 505, 514, 517, 520, 523, 527, 530, 532, 600, 606, 608, 610, 612, 616, 621, 625, 631, 635, 638, 706, 708, 709, 715, 722, 724, 753, 756, 803, 809, 810, 816, 819, 902, 903, 905, 915, 918, 932, 952, 958, 963, 969, 972**

BILOXI BLUES—(1 hr. 58 min.; 1988) The Mike Nichols production, with cinematography by Bill Butler, set design by Paul Sylbert, and costumes by Ann Roth, is easily the smoothest, best looking of the many movie adaptations of Neil Simon's plays. What's astonishing and exasperating, however, is that Simon, who wrote the screenplay, has further tamed material that lacked wildness and power to begin with. In this second installment of Simon's autobiographical trilogy, the hero, Eugene Morris Jerome (Matthew Broderick), having escaped from his mother's house in Brighton Beach, enters the wartime Army clutching his journal, a wisecracking Jewish boy without the slightest bit of sensual or social experience behind him. For Eugene, and for his fellow New York Jew Arnold Epstein (Corey Parker), the Army is an introduction to the exotic, threatening, *goyishe* world of chipped beef on toast, anti-Semitism (sometimes genial, sometimes not), physical discomfort, and women. Simon ha good dramatic material, but he compromises it, dropping or softening the conflicts between Epstein an Jerome and between Epstein and the Army, as personified by the maniacal disciplinarian Sergeant Toomey As Toomey, Christopher Walken speaks quietly, delivering his tirades in an ironical manner, as if he wer too civilized for the words he has to say. The movi has almost no dramatic power at all—it's charmin but gutless. (3/28/88) PG-13. **20, 22, 35, 53, 65, 87 101, 112, 203, 204, 210, 217, 219, 220, 302, 304 305, 307, 322, 404, 406, 504, 505, 506, 509, 512 517, 523, 525, 530, 601, 606, 608, 610, 612, 617 618, 621, 625, 637, 700, 705, 706, 707, 716, 723 724, 755, 800, 807, 820, 902, 904, 916, 917, 931 933, 952, 962, 970, 971**

BLOODSPORT—(1 hr. 32 min.; 1988) A young American's determination to pay tribute to his martial art teacher leads him to the prestigious international contest. With Donald Gibb and Jean Claude Va Damme. Screenplay by Sheldon Lettich, Christophe Cosby, and Mel Friedman. Dir. Newt Arnold. R. **3, 33, 104, 106, 107, 111, 209, 210, 218, 219, 220, 300, 304, 306, 312, 318, 402, 406, 503, 508, 514, 517, 532, 600, 604, 610, 625, 634, 708, 709, 723, 724, 756, 818, 903, 912**

THE BLUE IGUANA—(1 hr. 30 min.; 1988) A young detective is dispatched to a dangerous outpost south o the border on a mission to recover $50 million in contraband money. With Dylan McDermott and Jame Russo. Written and directed by John Lafia. R. **37, 210, 302, 400, 509, 517, 601, 610, 625, 709, 723**

BRIGHT LIGHTS, BIG CITY—(1 hr. 45 min.; 1988) Ja McInerney's brittle, jokey, little state-of-the-yup novel about a young man's crisis has been turned into mistakenly earnest and heartfelt movie by directo James Bridges. Michael J. Fox, miscast, and lookin like a mutt that's been locked out for the night an rained on, is Jamie Conway (the hero with no name i the naovel), who almost comes apart when he loses hi wife, a bubble-headed model (Phoebe Cates), and hi job at a serious weekly magazine (i.e., *The New Yorker*). In a week of pleasure seeking that always ends i misery, Jamie, lead by his nighttime mentor, Tad Allagash (Kiefer Sutherland), snorts enough cocaine t support General Noriega and six colonels in the sout of France, but he never gets high. Instead, he thinks o his dead mother (Dianne Wiest, who gives her deathbed scene everything she's got). The scenes at *The Ne Yorker* are not bad; Jason Robards does a brilliant cameo as a rumbling old alcoholic literary man kept aliv by memories of Bill Faulkner and "Bunny" Wilson But that's about it, as far as pleasure goes. With Swoosie Kurtz, Frances Sternhagen, and Tracy Pollan McInerney did the adaptation himself. Music by Donald Fagen. (4/11/88) R. **11, 34, 85, 112, 210, 213 217, 219, Read 220, 311, 315, 317, 401, 504, 505 509, 510, 512, 523, 530, 603, 606, 608, 625, 634 635, 706, 720, 722, 724, 759, 802, 815, 818, 820 902, 905, 918, 919, 933, 955, 962, 964**

CASUAL SEX?—(1 hr. 30 min.; 1988) Set against th plush surroundings of an exclusive health resort, tw friends are forced to confront the changing social an sexual attitudes of the eighties. With Lea Thompso and Victoria Jackson. Screenplay by Wendy Goldma and Judy Toll. Dir. Genevieve Robert. R. **20, 35, 52, 87, 106, 210, 219, 220, 302, 304, 509, 517, 532 601, 610, 625, 709, 723, 724**

★ **COLORS**—(2 hr.; 1988) Dennis Hopper's fourth fil as director is a formula cop movie with some specia qualities. Robert Duvall is Hodges, a shrewd vetera cop in Los Angeles, and Sean Penn is the tiny youn dynamo "Pacman," the kind of policeman who kayo a hood just for looking him in the eye. Together they are trying and failing to contain the tide of crack-wa violence engulfing Los Angeles. After fighting a lot, they will, in time, learn to love each other. A formula, to be sure. But Hopper gives the movie his own intensity and recklessness, and his despair. In the scenes of the two cops patrolling the neighborhood streets, the movie slows down. The car pulls up and everyone raps. The young hoods, it turns out, are doomed by their best qualities of courage and loyalty. Since their feeling for the gang is the only thing holding them to life, they *must* retaliate when the gang is attacked. From their own point of view, they are violent on principle. The movie lacks precision and detail, but Hopper shows some class in dramatizing this mess not just as a series of violent thrills but as a disaster blighting a whole community. Written by Michael Schiffer. Featuring a large cast of young black and Hispanic actors. (4/18/88) R. **21, 32, 67, 85, 90, 100, 101, 108, 112, 200, 204, 214, 216, 217, 220, 222, 305, 313, 315, 319, 401, 505, 509, 512, 514, 530, 606, 608, 627, 635, 636, 637, 705, 706, 709, 711, 714, 723, 724, 753, 759, 800, 807, 810, 902, 905, 910, 933, 938, 950, 955, 963, 971**

CONSUMING PASSIONS—(1 hr. 40 min.; 1988) A comedy about an ambitious but inept management trainee who has some sticky adventures at the chocolate factory where he works. With Vanessa Redgrave, Tyler Butterworth, and Sammi Davis. Screenplay by Paul D. Zimmerman and Andrew Davies. Dir. Giles Foster. R. **50**

DOMINICK AND EUGENE—(1 hr. 45 min.; 1988) The story of twin brothers, one an ambitious medical student, the other a mentally-handicapped garbage man. With Tom Hulce, Ray Liotta, and Jamie Lee Curtis. Screenplay by Alvin Sargent and Corey Blechman. Dir. Robert M. Young. PG-13. **40, 62, 84, 206**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **84**

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams's astonishing mouth has been reactivated in this comedy set in Vietnam in 1965. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his multilevel consciousness and gonzo joking make instant contact with the way the grunts, in that dangerous period, feel about their lives. There's a great subject buried here—the way popular culture, in the sixties, pulled together paranoid, fragmented people. But the screenwriter, Mitch Markowitz, has produced a screenplay derived from the harmless service comedies of the fifties in which fun-loving enlisted men outwit stuffed-shirt officers, men with no laughter in their souls. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, inconceivable error of patronizing the Vietnamese. In the end, Robin Williams is cool and everyone else isn't. So what? With Bruno Kirby. (1/4/88) R. **20, 36, 51, 207, 501, 502, 608, 611, 625, 626, 627, 704, 713, 812, 905, 968**

★ **HAIRSPRAY**—(1 hr. 34 min.; 1988) John Waters, the disreputable camp master from Baltimore, in an uncharacteristically mellow mood. Back in 1962, Baltimore was still racist and mean, but, in this happy myth, integration was spear-headed by a bunch of sweetie-pie white girls who wanted to dance to black music and dance with black boys. The heroine, Miss Tracy Turnblad (bouncy little Ricki Lake), a libidinous teen who sprays fragrant-smelling glue on her hair, struggles to become the teen queen of Baltimore. Her rival: the odious Amber Von Tussle, who wears colorless wax on her lips. The movie, as you may have gathered, is a cracked version of a teen flick from the fities. Waters keeps the dances in the proper period style, inventing a few steps of his own for fun. In all this, he's lost his old willingness to ridicule: He *likes* these people. An unsuspecting moviegoer who wanders into the picture might think he was losing his mind, but really, it's perfectly pleasant entertainment. Photographed in ugly plastic colors. With Waters's superstar Divine, who plays Tracy's mother, ironing, endlessly ironing, Sonny Bono (deplorable), and Debbie Harry (a little better). Pia Zadora shows up in a black wig as a beatnik. (2/29/88) PG. **5, 87**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins. The picture is probably as good as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **11, 764**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? (11/30/87) PG-13. **6, 46, 64, 112, 219, 221, 300, 308, 317, 406, 509, 511, 513, 601, 521, 523, 530, 606, 609, 618, 621, 700, 703, 705, 706, 715, 718, 725, 755, 809, 900, 904, 920, 930, 953, 966, 976, 46, 221, 304, 511, 601, 609, 611, 618, 621, 719, 720, 725, 809, 920, 930**

★ **MASQUERADE**—(1 hr. 36 min.; 1988) The kind of densely plotted, perverse, and tricky thriller about sex and greed that Hollywood used to make five times a year in the late forties. Bob Swaim (*La Balance*), working from a screenplay by Dick Wolf, has directed the picture with surprising delicacy and also a velvety smoothness of camera technique that he hasn't shown in the past. We shall not reveal any of the plot, but the elements are: a huge Hamptons fortune up for grabs; a young Dune Road heiress (oval-faced Meg Tilly) whose soft, quiet vulnerability gives way, now and then, to a healthy streak of willfullness; her vicious, alcoholic stepfather (John Glover); a smooth-limbed, amoral young yacht racer (pussycat Rob Lowe, adequate for once) who marries the heiress, with ambiguous intent; and a blond, square-jawed local cop (Doug Savant) who has loved her since he was a child. *Masquerade* was shot by the masterly British cinematographer David Watkin, who produces a flawless, high-Wasp *Architectural Digest* style that is also an accurate rendering of the glamorous diffuse light of eastern Long Island. (4/11/88) R. **36, 608, 611, 962**

THE MILAGRO BEANFIELD WAR—(1 hr. 55 min.; 1988) It's not sufficient to say that this Robert Redford picture will seem marvelous to anyone who adores Pete Seeger and singing around a campfire—though the statement, as far as it goes, is true enough. Despite the crippling virtue of his theme—the revolt of Mexican-American dirt farmers against corrupt big-time developers in the Southwest—Redford has managed to inject antic bits of personality and wit into the work of his large cast. As *Ordinary People* demonstrated, he is a good director of actors, On the other hand, trying for a tone of "Latin" fantasy and magic, he's severely hampered by general cautiousness and an overly literal mind. Which is a shame, since the movie is obviously a labor of love. Starring Chick Vennera, Ruben Bladés, Sonia Braga, John Heard, and Richard Bradford. Based on a novel by John Nichols. (4/11/88) R. **10, 61, 83, 203, 303, 310, 509, 612, 702, 706, 753, 962, 967**

THE MODERNS—(2 hr. 6 min.; 1988) A look at the lives of *Les Artists* of Paris in the twenties. With Keith Carradine, Linda Fiorentino, and Genevieve Bujold. Screenplay by Alan Rudolph and Jon Bradshaw. Dir. Rudolph. **49**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors to develop complete characterizations. Cher is excellent, and Nicolas Cage, as the sexy baker, has dropped his hangdog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème.* (1/4/88) PG. **24, 52, 85, 102, 200, 206, 220, 301, 307, 308, 322, 401, 505, 507, 511, 513, 517, 521, 526, 606, 608, 611, 613, 616, 618, 625, 626, 636, 706, 709, 713, 720, 722, 757, 762, 801, 817, 821, 900, 904, 906, 916, 917, 919, 931, 933, 962, 968, 971**

MONDO NEW YORK—(1 hr. 22 min.; 1988) A tour through the hedonistic underworld of New York City. With Shannah Laumeister, Karen Finley, and John Sex. Written by David Silver and Harvey Keith. Dir. Keith. **11**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. Sometimes he withdraws altogether, getting down on the floor and barking. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. In the end, the messiness of life saves him from despair. Dir. Lasse Hallström. (5/11/87) **81**

A NEW LIFE—(1 hr. 44 min.; 1988) A romantic comedy that follows the adventures of a man and a woman as they separate and enter the frightening but funny world of blind dates and new relationships. With Alan Alda, Ann-Margret, and Hal Linden. Written and directed by Alan Alda. PG-13. **24, 81, 313, 516, 525, 625, 808, 819, 952, 967**

NIGHT ZOO—(1 hr. 55 min.; 1987) A thriller mixing drugs, crooked cops, and the underworld with an intimate drama about a young man's effort to make peace with his dying father. With Roger Le Bel, Gilles Maheu, and Jerry Snell. Written and directed by Jean-Claude Lauzon. **55**

PERMANENT RECORD—(1 hr. 40 min.; 1988) When the most popular student at Thurber High School commits suicide, his death greatly affects the friends he leaves behind. With Keanu Reeves, Alan Boyce, and Jennifer Rubin. Screenplay by Jarre Fees, Alice Liddle, and Larry Ketron. Dir. Marisa Silver. PG-13. **36, 219, 509, 516, 625, 720**

PLAIN CLOTHES—(1 hr. 40 min.; 1988) When a teacher is stabbed at a high school, a young detective goes undercover and poses as a student to prove his brother's innocence. With Arliss Howard, Suzy Amis, and Robert Stack. Screenplay by A. Scott Frank. Dir. Martha Coolidge. PG. **37, 112, 210, 215, 219, 302, 305, 400, 406, 509, 510, 512, 517, 530, 601, 606, 610, 621, 625, 631, 634, 709, 715, 721, 723, 762, 763, 816, 902, 904, 921, 936, 951, 952, 961, 967**

THE POINTSMAN—(1 hr. 36 min.; 1988) In Dutch and French, Eng. subtitles. The drama of the evolving relationship between a lonely railway signalman and a mysterious woman who is forced by circumstances to stay with him for a year. With Stephane Excoffier and Jim Van Der Woude. Screenplay by George Brugmans, Hans de Wolf, and Jos Stelling. Dir. Stelling. R. **81**

RETRIBUTION—(1 hr. 44 min.; 1988) A thriller about a man whose body is possessed by the soul of a murder victim who uses it to wreak vengeance. With Dennis Lipscomb and Hoyt Axton. Screenplay by Lee Wasserman and Guy Magar. Dir. Magar. R. **33, 90, 101, 104, 106, 107, 111, 207, 209, 210, 218, 220, 222, 300, 304, 312, 318, 406, 503, 506, 508, 517, 532, 604, 610, 625, 633, 634, 702, 724, 902, 903, 911, 937, 954, 956**

RETURN TO SNOWY RIVER II—(1 hr. 40 min.; 1988) A rugged adventurer returns to his hometown to renew his stake on a treasure and reclaim his love. With Sigrid Thornton and Tom Burlinson. Screenplay by John Dixon and Geoff Burrowes. Dir. Burrowes. PG. **36, 44, 66, 88, 112, 200, 206, 214, 219, 306, 309, 313, 406, 512, 516, 517, 527, 530, 601, 606, 608, 610, 612, 616, 621, 625, 703, 708, 715, 718, 722, 753, 801, 806, 816, 818, 820, 901, 904, 914, 917, 936, 963, 967, 972**

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) An intellectually exciting comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy is a young London accountant; his English wife Rosie is a left-wing writer and social worker. As a riot rages around their London apartment, Sammy's father, Rafi, a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. Its intellectual luridness is both exhilarating and dismaying. (11/9/87) R. **4**

SCHOOL DAZE—(1 hr. 50 min.; 1988) A mess. Spike Lee tries to make a black *Animal House* with music, but he's too smart and humane for the frat-house rituals and gibberish he puts on the screen, and he mucks up his own movie. At an all-black middle-class college in the South, the student body is split between the dark-skinned blacks (the Jigaboos), who want to make the school divest itself of its South African holdings, and the lighter-skinned, more affluent students (the Wannabees, as in "wannabee white"), who gather around the frat house Gamma Phi Gamma, and who want to have a good time and win high-paying jobs. In truth, neither side is very appealing. The conflict is fought out verbally and in a couple of dance numbers, but Lee doesn't make the choreographic styles distinctive enough. The sequences jam into each other rudely; the major characters aren't developed, and the girls are treated as mere back-up to the men. Spike Lee's heart isn't in it—he gives the show away by casting himself as Half-Pint, a Jig who wants to join Gamma Phi Gamma so badly he's almost ceased being a person. After the fifth frat-house scene, monotony sets in; you want to go on to another college, where some of the students might be sane. (2/29/88) R. **33, 90, 112, 319, 530, 913, 918**

THE SEVENTH SIGN—(1 hr. 36 min.; 1988) A young pregnant woman slowly discovers that she and her unborn child play an integral role in the coming of the Apocalypse. With Demi Moore, Michael Biehn, and Jurgen Prochnow. Written by W. W. Wicket and George Kaplan. Dir. Carl Schultz. R. **7, 33, 33, 60, 85, 108, 112, 200, 215, 216, 219, 222, 300, 302, 304, 312, 316, 406, 505, 514, 517, 530, 602, 606, 608, 625, 702, 724, 803, 818, 903, 904, 920, 937, 969**

SHE MUST BE SEEING THINGS—(1 hr. 35 min.; 1987) A comedy about lesbian lovers living in Soho. With Sheila Dabney and Lois Weaver. Written and directed by Sheila McLaughlin. **1**

STAND AND DELIVER—(1 hr. 43 min.; 1988) This inspirational tale of ghetto youth saved by a great teacher is sparked by Edward James Olmos, who gives an immensely entertaining star performance. Olmos, a growling, morose Lieutenant Castillo on *Miami Vice,* changes his appearance, weight, and manner to play the real-life teacher, Jaime Escalante, a computer technician who decided to work with East Los Angeles kids (mostly Hispanic) at the James A. Garfield High School. At first, Escalante seems a weak, burdened man—a middle-class householder, a *teacher*—overmatched by insolent youths. But his impotence is a put-on and a lure. When his students challenge him, he turns a mocking hipster's wit on them, conquering with scorn and irony and, finally, encouragement and affection. Escalante prepared his students for the advanced-placement test in calculus, and, in 1982, eighteen of them passed—at that time an unheard-of feat. Since then, many more have passed. The movie is stirring but not always convincing—the actors playing the students are much too soft. With Lou Diamond Phillips. Written by Ramon Menendez and Tom Musca. Dir. Menendez. (4/18/88) PG. **10, 31, 54, 85, 112, 200, 213, 304, 310, 530, 626, 700, 723, 808, 820, 962**

STARS AND BARS—(1 hr. 38 min.; 1988) An English art expert living in New York runs into a cast of eccentrics when he is sent on a mission to obtain a long-lost Renoir painting. With Daniel Day Lewis, Laurie Metcalf, and Martha Plimpton. Screenplay by William Boyd. Dir. Pat O'Connor. R. **11, 81**

STORMY MONDAY—(1 hr. 33 min.; 1988) A thriller about a Polish jazz band that visits Newcastle, England, and becomes embroiled in a feud between a club owner and a real estate developer. With Melanie Griffith, Sting, and Tommy Lee Jones. Written and directed by Mike Figgis. R. **60, 84**

SUBWAY TO THE STARS—(1 hr. 43 min.; 1988) In Portuguese, Eng. subtitles. When his girlfriend disappears, a naive Brazilian saxophonist searches the backstreets of Rio and confronts the city's underworld. With Guilherme Fontes and Ana Beatriz Wiltgen. Screenplay by Carlos Lombardi and Carlos Diegues. Dir. Diegues. R. **81**

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Tom Selleck, Ted Danson, and Steve Guttenberg are three swinging Manhattan bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, Coline Serreau's *3 Men and a Cradle*, which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to resist the obvious; the movie becomes so cute it stops being funny. See it only if the idea of men wrestling with diapers strikes you as unbearably risible. Tom Selleck, however, shows a nice talent for light comedy. (12/7/87) PG. **37, 320, 501, 515, 530, 531, 609, 611, 620, 623, 713, 725**

A TIME OF DESTINY—(1 hr. 55 min.; 1988) A chronicle of the tribulations of a prosperous Basque family during World War II. With William Hurt, Timothy Hutton, and Melissa Leo. Screenplay by Anna Thomas and Gregory Nava. Dir. Nava. PG-13. **11, 48, 514, 526, 527, 612, 625, 702, 920**

TOKYO POP—(1 hr. 37 min.; 1988) An aspiring singer from New York City encounters amusing and sometimes painful cultural differences when she moves to Tokyo to try to make it in the world of Japanese pop music. With Carrie Hamilton and Yutaka Tadokoro. Screenplay by Fran Rubel Kuzui and Lynn Grossman. Dir. Kuzui. R. **42**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carriere and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice, his reflections on art, sex, kitsch, the history of Czechoslovakia, and many other things. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; the lovely young Juliette Binoche is the provincial waitress Tereza whose suffering captures and holds his interest; and the rather heavy-spirited Lena Olin is his favorite mistress, Sabina. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, though Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty is terrific. (2/15/88) R. **24, 62, 206, 221, 710, 969**

★ **WALL STREET**—(2 hr.; 1987) In this melodrama about greed and corruption in New York, Oliver Stone evokes the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of the hungry young broker, Bud Fox; Michael Douglas is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches and lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who manipulate money and wildly on the side of the little people who *work* for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it. With Daryl Hannah. (12/14/87) R. **48, 919, 954**

WHITE MISCHIEF—(1 hr. 40 min.; 1988) An investigation into the murder of an upper-class English colonial in Kenya in 1941. With Greta Scacchi, Charles Dance, and Joss Ackland. Screenplay by Michael Radford and Jonathan Gems. Dir. Radford. R. **43**

ZELLY AND ME—(1 hr. 27 min.; 1988) A rich orphaned girl living on a remote estate finds herself torn between her possessive grandmother and her loving governess. With Alexandra Johnes, Isabella Rossellini, and Glynis Johns. Written and directed by Tina Rathbone. PG. **63**

REVIVALS

BIZARRE, BIZARRE—(1 hr. 40 min.; 1937) In French, Eng. subtitles. Another of the great Jacques Prévert–Marcel Carné collaborations. This one is pure absurdity, a concoction about the English mania for detective novels. The cast is a who's who of great French actors: Jean-Louis Barrault, Michel Simon, Louis Jouvet, and Françoise Rosay. **8**

BRINGING UP BABY—(1 hr. 42 min.; 1938) Poor Cary Grant. On the eve of his nice, quiet wedding, his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and . . . see for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. **2**

DINNER AT EIGHT—(1 hr. 53 min.; 1933) Still the best of those all-star vehicles, thanks to some of the sharpest comedy timing you'll ever see. Be prepared, however, to put up with the corny serious portions with John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke, and Wallace Beery. Dir. George Cukor. **8**

THE FOX AND THE HOUND—(1 hr. 23 min.; 1981) An innocent childhood friendship between two natural enemies, a fox and a hound, leads to comic complications in their later life. With the voices of Mickey Rooney, Pearl Bailey, and Kurt Russell. Dir. Art Stevens, Ted Berman, and Richard Rich. **20, 87, 100, 101, 112, 200, 204, 206, 214, 313, 400, 504, 505, 509, 510, 512, 513, 517, 523, 530, 606, 609, 612, 618, 621, 625, 627, 636, 706, 709, 713, 714, 759, 764, 802, 805, 812, 817, 822, 905, 930, 933, 968**

THE HARDER THEY COME—(1 hr. 38 min.; 1973) In Jamaican argot, Eng. subtitles. An exciting, violent ballad-like tale of a Jamaican martyr, an impressive production by local talent. An innocent young man, seeking his fortune, ends up as a renegade murderer. Terrific reggae music, including songs performed by the star, Jimmy Cliff. Dir. Perry Henzell. **9**

JIMMY THE GENT—(1 hr. 7 min.; 1934) Jimmy Cagney, that is. A comedy, not often shown, in which the disreputable Cagney resorts to devious means in pursuing Bette Davis. Dir. Michael Curtiz. **1**

THE MANCHURIAN CANDIDATE—(2 hr. 6 min.; 1988) A political thriller about a Korean War hero, controlled by his ambitious mother, who attempts to murder a liberal politician. With Frank Sinatra, Laurence Harvey, and Janet Leigh. Screenplay by George Axelrod. Dir. John Frankenheimer. PG. **80, 512, 705, 753, 808, 904, 962, 970**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Wednesday, April 20

CHESS—Judy Kuhn, David Carroll, and Phillip Casnoff star in a musical with book by Tim Rice and Richard Nelson, and music by Benny Andersson and Bjorn Ulvaeus; directed by Trevor Nunn. It focuses on the bat tle between an American and a Soviet citizen for a world-class title as well as for the love of the woman they both want, using the game of chess as a metaphor for politics. Featured in the cast are Paul Harman, Harry Goz, Dennis Parlato, and Marcia Mitzman. Previews now prior to a 4/28 opening. Mon. through Sat. at 8, Sat. at 2, $35 to $50; Wed. at 2, $27.50 to $42.50. (No Wednesday matinee on 4/13.) **Imperial Theater,** 249 West 45th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

MACBETH—Christopher Plummer and Glenda Jackson co-star in William Shakespeare's tragedy; directed by Robin Phillips. Featured in the cast are Paul Shenar, Randle Mell, Alan Scarfe, Philip Kerr, Cherry Jones, Jack Gwillim, and Thomas Hill. Previews now prior to a 4/21 opening. Tues.-Sat. at 8, $30-$40; Sat. at 2; Sun. at 3, $25-$37.50; Wed. at 2, $25-$35; through 7/3. **Mark Hellinger,** 237 West 51st Street (246-0102). All major credit cards. 2 hrs. 30 min.

ROMANCE! ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann; featuring Scott Bakula, Deborah Graham, Robert Hoshour, and Alison Fraser. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler; second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tues.-Sat. at 8, Sat. at 2; Sun. at 3; $40; Wed. at 2, $47.50. Previews start 4/20 prior to a 5/1 opening. **Helen Hayes,** 240 West 44th Street (246-0102). All major credit cards. 2 hrs.

SPEED-THE-PLOW-Madonna, Joe Mantegna, and Ron Silver star in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Featured in the cast are Paul Shenar, Randle Mell, Stephen Markel, Jack Gwilliam, Thomas Hill, Cherry Jones, and Philip Kerr. Previewing now: Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $25-$35. After 5/3 opening: Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $25-$35. **Royale Theater,** 242 W. 45th St. (239-6277). All major credit cards. **IRLS**

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $40 to $45; through Labor Day. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 through $40; Sat. at 2, Sun. at 3, $25 through $35; Wed. at 2, $20 through $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—Eric Roberts is scheduled to star with Joan Allen in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon.-Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50; opened 10/14/87. **Plymouth,** 236 W. 45th St. (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field; opened 10/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. **Minskoff Theater,** 200 West 45th Street (869-0550). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 & 8, $30-$47.50; Wed. at 2, $25-$42.50. **Winter Garden,** Broadway & 50th St. (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. ● ●

FENCES—Billy Dee Williams stars in August Wilson's Pulitzer Prize-winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Lynne Thigpen, Roscoe Orman, Byron Keith Minns, Vince Williams, Ray Aranha, and Tatyana Ali. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tues.-Sat. at 8:15, Sat. & Wed. at 2:15, Sun. at 3, $27.50-$45. **St. James,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ● ●

THE GOSPEL AT COLONUS—Morgan Freeman stars in a musical based on Robert Fitzgerald's version of the Sophocles play, directed by Lee Breuer; book and lyrics by Breuer, music by Bob Telson. Featured in the cast are Clarence Fountain and the Original Blind Boys of Alabama, J. J. Farley and the Soul Stirrers, and the J. D. Steele Singers. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $34.50 to $47.50, except Wednesday matinees which are $27 to $40. **Lunt-Fontanne Theater,** 205 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards.

INTO THE WOODS—Phylicia Rashad is the Witch, Joanna Gleason plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge plays a Mysterious Man, Robert Westenberg takes the parts of both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; the music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $50; Wed. at 2, $32.50 to $42.50. **Martin Beck Theater,** 302 West 45th Street (947-0033). 2 hrs. 35 mins. All major credit cards. **IRLS**

JOE TURNER'S COME AND GONE—Pulitzer Prize-winning playwright August Wilson's play (in an unimpeachable production) takes place in 1911 in a boarding house in Pittsburgh and explores the search for identity by the sons and daughters of slaves; directed by Lloyd Richards. Featured in the cast are Mel Winkler, L. Scott Caldwell, Ed Hall, Bo Rucker, Kimberleigh Aarn, Kimberly Scott, and Delroy Lindo. Tues. through Thur. at 8, $20 to $35; Fri. and Sat. at 8, $20 to $37.50; Wed., at 2, Sat. and Sun. at 3, $15 to $32.50. The Yale Repertory Theater at the **Ethel Barrymore Theater,** 243 West 47th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

MAIL—Michael Rupert stars in a musical with book and lyrics by Jerry Colker, with music by Michael Rupert himself. It's about a 29-year-old New Yorker whose just returned from a four-month absence and finds a backlog of unopened mail, some of which miraculously comes to life; directed by Andrew Cadiff. Featured in the cast are Antonia Ellis, Mara Getz, Robert Mandan, and Brian Mitchell. Mon. through Thurs. at 8, $35 to $45; Fri. and Sat. at 8, $37.50 to $47.50; Wed. and Sat. at 2, $32.50 to $42.50. **Music Box Theater,** 239 West 45th Street (239-6200). 2 hrs. 20 mins.

M. BUTTERFLY—John Lithgow stars in a play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. Featured in the cast are John Gets, B. D. Wong, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Mon. through Thurs. at 8, $29.50 to $37.50, Fri. and Sat. at 8, and Sat. at 2, $30.50 to $40, Wed. at 2, $29.50 to $37.50. **Eugene O'Neill,** 230 W. 49th St. (246-0220). All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theater,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

MICHAEL FEINSTEIN IN CONCERT—An expert interpreter of the melodies and lyrics of the Gershwins, Cole Porter, Irving Berlin, Jerome Kern, Richard Rodgers, Lorenz Hart, and other masters of the American popular song. 4/19 through 5/15; Tues. through Fri. at 8, Sun. at 3 and 8 (no performance on Sunday evening, 5/1), $35; Sat. at 7 and 9:30, $40. **Lyceum Theater,** 149 West 45th Street (239-6200). 2 hrs. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean, Anthony Crivello, Kelli James, Randy Graff, Norman Large, Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 are available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. ● **IRLS**

OBA OBA—Songs, dances, rhythms, and melodies that comprise the cultural heritage of Brazil have their first appearance in America; produced by Franco Fontana, choreography by Roberto Abrahao, and musical direction by Wilson Mauro. There are vivid representations of the Indian, black, and Portuguese people whose mixed ethnic backgrounds have affected the nation's cutural identity, plus a grandiose recreation of Carnevale in Rio. Tues. through Thurs. at 8, Sat. at 2, $35 to $40; Fri. and Sat. at 8, $35 to $45; Sun. at 3 and 7:30; $30. **Ambassador Theater,** 219 West 49th Street (239-6200). All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of the material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen, among others; choreography was by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Stars are Michael Crawford, Sarah Brightman, and Steve Barton (who had the leading roles in London). Also featured in the cast are Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Mon.–Sat. at 8, Sat. at 2, $37.50–$50; Wed. at 2, $30–$42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. **IRLS**

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars; opened 3/15/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

A STREETCAR NAMED DESIRE—Blythe Danner, Aidan Quinn, Frank Converse, and Frances McDormand star in a revival of Tennessee Williams's award-winning drama; directed by Nikos Psacharopoulos. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3, all prices are $30, except for Saturdays at 8, which are $33. **Circle in the Square Theater,** 50th Street west of Broadway (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

A WALK IN THE WOODS—Sam Waterston is just right and Robert Prosky's Russian diplomat is charmingly idiosyncratic and cannily polished as the stars of a two-character play by Lee Blessing which takes place in Geneva over the course of several months during a series of United States–Soviet arms negotiations. Des McAnuff has directed with exemplary skill and variety the moods and movements of the characters, and the dialogue never ceases to stimulate. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $32.50 to $37.50; Wed. at 2, $30 to $35. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 10 min. All major credit cards.

OFF BROADWAY

BORDERLINES—John Bishop (who gets better and better from play to play) has written a double feature: *Borderlines* and *Keepin' an Eye on Louie,* each of which enters a world of men made brutal and dangerous by their own adherence to masculine role expectations; directed by Robert Bailey. Each is so rich in plot and subplot, undertones and reverberations, so complex and suggestive, that any attempt at a summary is inadequate and unfair! Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. **Circle Repertory Company,** 99 Seventh Ave. South (924-7100).

BOYS' LIFE—Clark Gregg, Jordan Lage, and Steven Goldstein star in Howard Korder's comedy about a generation that had it all and didn't know what to do with it; directed by W. H. Macy. Korder knows his young people firsthand and gets their verbal and tactical absurdities down pat, and amusingly so. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 & 7:30; $30; through 6/5. Atlantic Theater Company, at **Mitzi E. Newhouse Theater,** 150 West 65th Street (239-6200) **IRLS**

THE BOYS NEXT DOOR—Tom Griffin's play deals with personality conflicts in a story about four mentally disabled men who share an apartment as part of an outpatient experiment; directed by Josephine R. Abady. Featured in the cast are Josh Mostel, Christine Estabrook, Michael Jeter, and Woody Harrelson. Tues. through Sat. at 8 (Mondays are dark), Wed. and Sat. at 2, Sun. at 3; $20 to $28.50. **Lambs Theater,** 130 West 44th Street (997-1780).

CAUGHT IN THE MIDDLE WITH NO WAY OUT—Michael J. Holland's play about a black family plagued by the deceits of their past, directed by the author (who also plays a role, and is the producer). Featured in the cast are Karen Bankhead, Doris Bennett, John Russell, Bill Robertson, Jacqueline Shonk, Frank Aragon, and George Klein. Tues. through Sat. at 8, Sun. at 3 and 7 (Mondays are dark); $22.50. **Harold Clurman Theater,** 412 West 42nd Street (594-2826).

COUNTER SERVICE—A play, written and directed by Tony Tanner, concerns a writer and a publisher whose lives are changed when they meet two waitresses in a North Carolina diner. Featured in the cast are Jeff Hayenga, Joe Duquette, Anita Sorel, Judith Hanson, Tracey Phelps, and Charlie Redell. Wed. through Sat. at 8, Sun. at 3; through 5/8; $10 to $15. **Baldwin Theater,** 224 Waverly Place (799-8190).

DRIVING MISS DAISY—The return of Alfred Uhry's Pulitzer Prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the cast are Frances Sternhagen, Earle Hyman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

ETTA JENKS—Deirdre O'Connell stars in Marlane Meyer's dramatic story of a would-be film star who arrives in Hollywood from the Midwest with the hope of becoming a star, and finds herself involved in the pornography business; directed by Roberta Levitow. Others in the cast are Dendrie Taylor, Carmine Innocconne, Abdul Salazacm El Razzac, Ebbe Roe Smith, John Pappas, and John Nesci. Tues. through Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3; all $15 (except for Sat. and Sun. when they are $18). **Apple Corps Theater,** 336 West 20th Street (279-4200).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FOIBLES—Byzantine intrigues at a theater and a gay bar, by Terry Talley; directed by Richard Smithies. Through 5/1, Fri. at 7, Sun. at 3:30 and 8; $10. **Wings Theater,** 112 Charlton Street (645-9630).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Kathy Bates and Kenneth Welsh. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE GOOD AND FAITHFUL SERVANT—Michael Allinson stars in Joe Orton's play, which concerns the poor rewards of living by the rules and honoring authority, dramatized by a man who gives his all to one company and gets nothing in return; directed by Will Lieberson. Featured in the cast are Terry Ashe-Croft, Lezlie Dalton, Laura Lane, William Carrigan, Eddie Lane, and Gene Morra. Tues. through Fri. at 8:15, Sat. at 7 and 10, Sun. at 4 and 7; $20. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE GRANDMA PLAYS—Tod Graff's play, directed by Steve Gomer, chronicles 40 years in the life of a quirky, indomitable Jewish woman in Brooklyn. Featured in the cast are Jane Hoffman, Taina Elg, D'Jamin Bartlett, and Francine Beers. Tues. through Sat. at 8, Sun. at 3 and 7:30; $12 and $15; from 4/27. **Vineyard Theater**, 309 East 26th Street (683-0696).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time! Friday and Saturday at 8, Sunday at 3; $12; through 5/22. **National Black Theater,** 2033 Fifth Avenue (427-5615).

THE LOVE TALKER—Deborah Pryor's play, set in the mountains of rural Virginia, tells of two orphaned sisters who are ensnared by a pair of sensual forest spirits! Directed by Steven Ramay, it stars Mark Wilson, Laura San Giacomo, Jill Tasker, and Vicki Lewis. Wed. through Sat. at 8, Sun. at 7, Sat. and Sun. at 3; $15 and $18. **Hudson Guild,** 441 W. 26th St. (760-9810).

MADAME DE SADE—Yukio Mishima's play, set in France during the beginnings of the Revolution, and described as "Sade seen through women's eyes." Directed by Ron Nakahara, and featuring Tina Chen, Jodi Long, Lauren Tom, Ann M. Tsuji, and Natsuko Ohama; translated by Donald Keene. 4/26 through 5/14; Tues. through Sat. at 8, Sat. at 2; $14 and $18. Pan-Asian Repertory at **Playhouse 46,** St. Clement's, 423 West 46th Street (245-2660).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MR. UNIVERSE—Jim Grimsley's play about the hunt for love in which the perfect man is being hunted; setting is in the French quarter of New Orleans, and the actors (two drag queens, a hooker, a muscle man, a crazy lady, and a saxophone player) are its denizens; directed by Stephen Kent. Thur. through Sun. at 7:30, Sat. and Sun. at 3; $8 and $10. **New Federal Theater,** 466 Grand Street (869-3981).

THE NO-FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $25. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

NO TIME FLAT—Larry Ketron's play stars Daniel Ahearn as a screen writer and Viet Nam veteran who is drawn into a search of his past; directed by Peter Maloney. Featured in the cast are Sandra Bullock, Linda Cook, and Paul Geier. Tues. through Sat. at 8, Sun. at 3 and 7; $18; from 4/19. **WPA Theater,** 519 West 23rd Street (206-0523).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Marilyn Farina, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tues. through Thur. at 8, Sun. at 7; $23; Fri. at 8, Sat. at 7 and 10, Sun. at 3; $27. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

OKLAHOMA—A revival of Rodgers and Hammerstein's musical, with a cast of over fifty, and full orchestra, is a classic American tale about life on the central plains at the turn of the century. 4/23 through 5/1; evenings at 8, Sun. at 2; $10 to $20. Presented by the Village Light Opera Group at **Hanft Memorial Theater,** Fashion Institute of Technology, 227 West 27th Street (787-3894).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by the author who is also featured in the cast with Cathy Russell, Brian Dowd, Michael Worth, and W. MacGregor King. Tues. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $25. **INTAR Theater,** 420 West 42nd Street (695-3401).

PSYCHO BEACH PARTY—Charles Busch's comedy (in which he stars) is the rib-tickling story of a perky teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. With Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Dea Lawrence, Rick E. Rogers, Charlotte Booker, Judith Hansen, and Andy Halliday. Tue.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $25–$28. **Players Theater,** 115 Macdougal Street (254-5076).

RASHOMON—Based on short stories by Ryunosuke Akutagawa, this drama of mystery, suspense, and illusion is set 1000 years ago in the city of Kyoto. James Saito stars with Kiya Ann Joyce, Philip Moon, Thom Sesma, and Norris Shimaku, among others; directed by Robert Kalfin. Tues. through Sat. at 8, Wed., Sat., and Sun. at 2; $20 to $28; through 4/24. **Roundabout Theater,** 100 East 17th Street (420-1883).

THE ROAD TO MECCA—Athol Fugard's story about love and trust; directed by the author. Featured in the cast are Yvonne Bryceland, Amy Irving, and the author. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25 to $29. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

ROSENFELD'S WAR—Gus Weill's story of the 1939 Congressional hearings on a bill which would have permitted 20,000 children from Germany to enter the United States if President Roosevelt had not vetoed it; directed by Terry Knickerbocker. Wed.–Thurs. & Sat. at 8, Sun. at 2 & 7; $21.50. Mosaic Theater at the **92nd Street Y,** 1395 Lexington Avenue (996-1100).

SANDRA BERNHARD—Actress/singer/humorist/author Sandra displays her virtuosity in a one-woman program of pop-culture catharsis. Wed. at 8, Fri. and Sat. at 8 and 10:30, Sun. at 5:30 and 9, $20 to $25. **Orpheum Theater,** 126 Second Avenue (477-2477).

SENORA CARRAR'S RIFLES—Miriam Colon stars in Bertolt Brecht's play focusing on a mother's desperate attempt to save her children from involvement in the Spanish Civil War; directed by Alejandro Quintana. In English: Wed. through Fri. at 8; in Spanish: Sat. and Sun. at 2:30 and 8; $10. **Puerto Rican Traveling Theater,** 304 West 47th Street (354-1293).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Katharine Hiler, Bruce Nozick, and Suzanne Toren. Tue. through Thur. at 8, Sat. at 2, $27; Wed. at 2, $25; Fri. and Sat. at 8, Sun. at 3, $29. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SPLENDID MUMMER—A solo play, by Lonne Elder III, starring Charles S. Dutton, about the 19th-century classical actor Ira Aldridge, the first black man ever to play Othello; directed by Woodie King Jr. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $16. **American Place,** 111 West 46th Street (247-0393).

SPOILS OF WAR—Michael Weller's play about the emotional tensions between a 16-year-old and his divorced parents; directed by Austin Pendleton. Featured in the cast are Larry Bryggman, Kate Nelligan, Annette Bening, Kevin O'Rourke, Cheryl Giannini, Christopher Coller, Anthony Picciano, and Alice Playten. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; from 4/22. **Second Stage,** Broadway at 76th Street (873-6103).

STEALING HEAVEN—Stephen Romagnoli has written and directed a modern mythology which deals with madness, betrayal, and ghosts that refuse to die. Featured in the cast are Boris Krutonog, James Armstrong, Josefa Mulaire, Anthony DiMurro, and Gina Bonati. Tues. through Sat. at 8, Sun. at 3; $20. **Samuel Beckett,** 412 West 42nd Street (279-4200).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Susan Mansur, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $24 to $30. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Monday through Wednesday at 8, $100; Friday at 8, $120; Saturday at 6 and 10, $135; Wednesday at 2, $60. (No performance 4/27 at 2; there'll be a matinee 5/1 at 3.) **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

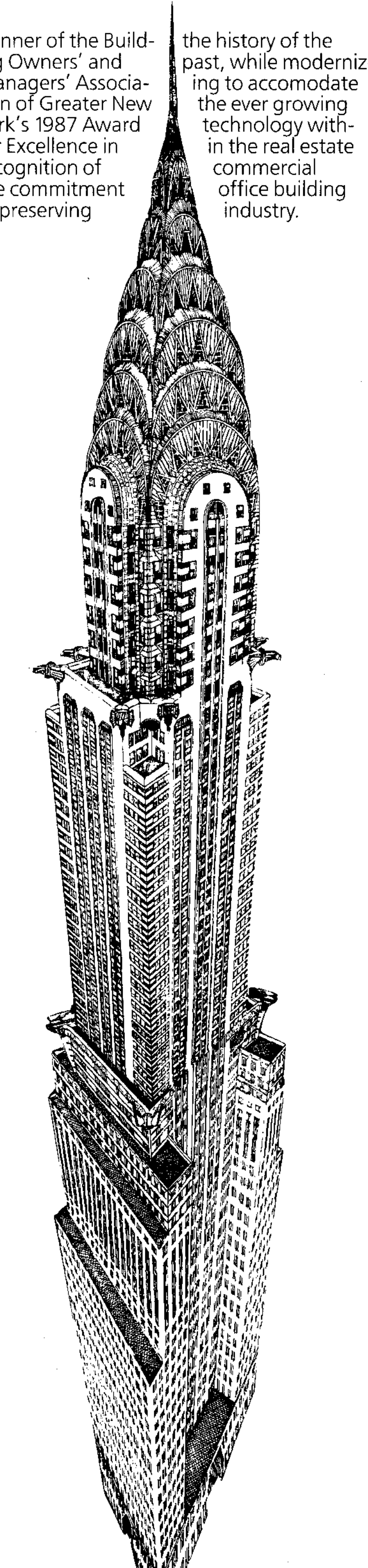
TEN PERCENT REVUE—Musical by Tom Wilson Weinberg, featuring a five-member company (Lisa Bernstein, Timothy Williams, Robert Tate, Valerie Hill, and Trish Kane) performing twenty numbers exploring gay and lesbian culture; directed by Scott Green. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 4 and 7; $17.50 to $20. **Susan Bloch Theater,** 307 West 26th Street (279-4200).

THREE IN TIME—Dan Blue's comedy tells of two movie stars of yesteryear (Fran Barnes and Nancy Barrett) who meet a young playwright (Thomas G. Moore) and fall prey to his charming wiles; directed by Dunsten McCormack. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $18. **South Street Theater,** 424 West 42nd Street (279-4200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the casts are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

A WHITE ROSE OF MEMPHIS—David J. Hill's play tells of the disintegration of a deep South family; directed by Susann Brinkley. With Vondie Curtis-Hall, Tenney Welsh, Louise Roberts, Adam Stoke, and Annette Hunt. Wed. through Sat. at 8, Sat. at 2, Sun. at 3 and 7; $15; through 5/1. **Theater at St. Peter's Church,** Lexington and 54th Street (245-2489).

ZERO POSITIVE—Harry Kondoleon's play is about a father and his son grappling with their mortality--the son facing AIDS and the father dealing with the emotional effects of his wife's recent death; directed by Mark Linn-Baker. Featured in the cast are Tony Shalhoub, Frances Conroy, Richard McMillan, Reed Birney, Edward Atienza, and Beth Austin. Tues. through Sun. at 8, Sat. and Sun. at 3; $25 and $20. The Shakespeare Festival's **Public Theater/LuEsther Hall,** 425 Lafayette Street (598-7150).



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THEATER COMPANIES

AMAS REPERTORY THEATER—*Robin's Band*, a musical modern version of the famed legend, with book by Jerome Eskow and Anthony Abeson (who directs), music and lyrics by Maija Kupris. Thurs. through Sat. at 7:30; Sun. at 3; $10. **AMAS Repertory Theater,** 1 East 104th Street, 3rd floor (369-8000).

AMERICAN ENSEMBLE COMPANY—Joseph P. Ritz's *Acts of Contrition,* a fictionalized version of the life of Trappist monk Thomas Merton; directed by Robert Petito. With Brian Jensen, Alan R. Scott, Faye Jackson, and Read Kelly. Thur. through Sun.; through 5/1. Phone for times. **Theater,** 339 E. 28th St. (571-7594).

AMERICAN FOLK THEATER—Paul Carter Harrison's musical drama, *Anchorman,* described as a blues operetta; directed by the author. Featured in the cast are Giancarlo Esposito, Al Freeman, Jr., and Micki Grant; also Peter DeMaio, Michael Shelle, and Craig Thompson; music by Julius Hemphill. Wed. through Fri. at 8, Sat. at 3 and 8; Sun. at 3 and 7:30; $12.50 to $18.50. **Theater Four,** 424 West 55th Street (246-8545).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Barterville,* and Judi Ann Mason's *Indigo Blues,* in repertory, featuring Denise Burse-Mickelbury, Gwen Roberts-Frost, Clarence Jarmon, Maurice Carlton, William Williams, Melissa Fonts, and David Robeson; directed by Mikell Pinkey. Wed. through Sat. at 8, Sat. at 3, Sun. at 4; $6 to $12; through 5/29. Phone theater for specifics. **Billie Holiday Repertory Theater,** 1368 Fulton Street, Brooklyn (1/718-636-0918).

CAB THEATER COMPANY—Original One-Act Festival, with plays portrayng people experiencing difficulty facing the realities of their existences: Lynn Dangel's *Ersatz Life;* Wendy Hammond's *Camelot Lounge;* Jason Milligan's *The Quality of Boiled Water.* Thurs. through Sat. at 8, Sun. at 3; $8; 4/21 through 5/1. **Our Studios Theater,** 622 Broadway (586-7920).

CLASSIC STAGE COMPANY—Harold Pinter's *The Birthday Party*, a black comedy, is set in a seaside town in England. Two mysterious visitors arrive at a dilapidated boarding house and stage a fete for an ex-pianist. Featured in the cast are David Strathairn, Peter Riegert, Richard Riehle, Georgine Hall, Robert Gerringer, and Wendy Makkena. Tues. through Sat. at 8, Sat. and Sun. at 2; $18 to $20. **CSC Repertory Theater,** 136 East 13th Street (677-4210).

COURTYARD PLAYERS—Frederick Stroppel's *A Good Man,* directed by Kevin O'Connor, is a comedy in mourning. It takes place at a wake where a mighty unpleasant, albeit bereaved, family is reunited. Wed. through Sun. at 8; 4/17 through 5/22; $8. **Courtyard Playhouse,** 39 Grove Street (496-4288).

EQUITY LIBRARY THEATER—Shakespeare's *Much Ado about Nothing,* directed by Lowyn Castle. Tues. through Sun. at 8, St. and Sun. at 2:30; through 5/1. **Equity Library Theater**, 310 Riverside Drive (663-2028). Entrance on 103rd Street.

JEAN COCTEAU REPERTORY—T. S. Eliot's *The Cocktail Party,* about a mysterious stranger and two guardian angels in London (through 4/21). Thur. through Sat. at 8, Sun. at 3; $15. Phone theater for specifics. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Larry Cohen's *Washington Heights,* a comedy about a boy and his father in the 1940s; directed by David Saint. Tues. through Thurs. and Sat. at 8, Sun. at 2 and 7; $15 to $18. **Jewish Repertory,** 344 East 14th Street (505-2667).

JUILLIARD DRAMA DIVISION–Spring repertory season: Shakespeare's tragedy, *Othello,* directed by Michael Langham; 4/23, 24 at 8. Ivan Turgenev's *A Month in the Country,* English adaptation by Emlyn Williams, directed by Eve Shapiro; 4/15, 16, 19, 20 at 8. Sam Shepard's *Suicide in B Flat,* directed by William Foeller, 4/21, 22 at 8. Christopher Durang's 1975 iconoclastic musical, *A History of the American Film*, directed by Peter Maloney; 4/28, 29, 30 at 8, 5/1 at 3; $5. **The Juilliard Drama Theater** at Lincoln Center, 144 West 66th Street (874-7515).

LA MAMA, E.T.C.—A new version of Christopher Marlowe's *Doctor Faustus*, with Christopher McCann, Cecil MacKinnon, Elena Nicholas, Ma Kanazawa, Michael Preston, and Regina Taylor; directed by Leonardo Shapiro. Through 5/1; $10 to $12. Phone theater for specifics. Presented by Shaliko at **La Mama, E.T.C.**, 74A East Fourth Street (475-7710).

MANHATTAN THEATER CLUB—Stephen Metcalfe's *Emily*, directed by Gerald Gutierrez, and featuring Lisa Banes, James Eckhouse, Heather MacRae, Dave Florek, Donald May, Robert Stanton, and Patricia Englund, among others. Emily is a stockbroker who will avoid commitment to one man at all costs, but she falls for an out-of-work waiter, and her world changes. Tues. through Sun. at 8, Sat. and Sun. at 2:30; $25 to $30; through 5/8. Stage I at **City Center Theater,** 131 West 55th Street (246-8989).

MEDICINE SHOW—Gertrude Stein's *Three Sisters Who Are Not Sisters,* "a murderous melodrama" with music by William Hellermann. Thurs. through Sun.; 5/5 through 8 at 8; $8. **Medicine Show Theater,** 353 Broadway (431-9545).

NEGRO ENSEMBLE COMPANY—Edgar White's *Like Them That Dream*, the story of a South African artist who, after coming to the United States, discovers that a black cannot escape the dilemmas of the homeland; directed by Samuel Barton. Featured in the cast are Lorey Hayes, Lanyard Williams, Chet London, and Lileen Mansell. Wed. at 3 (groups only) and 8; Thurs. and Fri. at 8, Sat. at 3 and 8:30; Sun. at 2:30 and 7; $15 to $20; through 4/24. **Theater Four,** 424 West 55th Street (246-8545).

PLAYWRIGHTS HORIZONS—*Lucky Stiff,* a musical by Lynn Ahrens and Stephen Flaherty, involving money, hijinx, and romance on the Riviera; loosely based on *The Man Who Broke the Bank at Monte Carlo;* directed by Thommie Walsh. Tues. through Sat. at 8, Sun. at 7, Sat. and Sun. at 3, $22 to $24. **Mainstage Theater,** 416 West 42nd Street (279-4200).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*. Thur. through Sat. at 8, Sun. at 3 and 7. (Through 5/15: eight special presentations at the Equitable Tower, 787 7th Ave.) **Gramercy Arts,** 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—Phyllis Craig's *Double Twist,* a murder mystery depicting lawyers involved with power to succeed over the written law, motive, money, and greed notwithstanding. Wed. through Sat. at 8; $10; through 5/31. **Royal Court Repertory Theater**, 342 West 53rd Street (956-3500).

SHAKESPEARE STAGE COMPANY—Premiere season opens with *Twelfth Night*, directed by Anthony Naylor. Featured are American actors trained in the United States, as well as the Royal Academy of Dramatic Art in London. Tues. through Sat. at 8, Sun. at 3; $8. **Samuel Beckett,** 412 W. 42nd St. (279-4200).

SOHO REPERTORY COMPANY—Preston Sturges's 1931 satire on business, *A Cup of Coffee*, directed by Larry Carpenter. Featured in the cast are Ellen Maraneck, Nesbitt Blaisdell, Michael Heintzman, Gwyllum Evans, and Willie Carpenter. Thur. through Sat. at 8, Sun. at 2:30; $10. **Soho Rep/Greenwich House Theater,** 27 Barrow Street (925-2588).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BEVERLY'S YARD SALE—Crystal Field is Beverly in Sebastian Stuart's mini-epic, with 21 roles; directed by Steve Lott. It tells of a mix of characters searching for life's meaning on a summer's day in the Hudson River Valley; directed by Steve Lott. Thur. through Sun. at 8; $4. **Theater for the New City,** 155 First Avenue (254-1109).

BIG BLONDE—Dorothy Parker's prize-winning short story, set in a 20s speakeasy, tells of an era where women were "good sports"; Peter Mattaliano directs. Thur. through Sat. at 8, Sun. at 2; $8; through 4/24. **Art and Work Ensemble Theater,** 870 Sixth Avenue (213-0231).

THE BOY FRIEND—Sandy Wilson's musical spoof on 1920s musical comedies; directed by Jeffery K. Neill. Thur. through Sat. at 8, Sat. and Sun. at 3; through 5/8 (5/8 at 4); $10. **All Souls Fellowship Hall,** Lexington Avenue at 80th Street (535-3356).

CAUGHT IN THE MIDDLE WITH NO WAY OUT—A play about a fatherless black family, that deals with conflict, pain, and gang violence from a member of the household, written and directed by Michael J. Holland. Tues.–Sat. at 8, Sun. at 3 and 7. **Harold Clurman Theater,** 412 West 42nd Street (594-2826).

CHANNELS—Dale Johnson's play examines the mass media's interpretation of reality by viewing multiple roles through scenes that portray a news story, a situation comedy, advertising, and a made-for-TV movie; directed by Dan McKereghan. With Sarah Watchman, Thomas Crouch, James Sherman, Mary Johnson, and Doug Lieth. Fri. & Sat. at 8, through 6/11; $10. **Noho Theater,** 2 Bond Street (642-8009).

COMMIE LESBOS FROM OUTER SPACE—A pursuit of taboo love, by Jerry James and Ann Beigel, directed by J. James. Thur. at 8, Sat. at 3:30 & 7; $10; through 5/28. **Wings Theater,** 112 Charlton St. (645-9630).

THE DIARY OF ANNE FRANK—A revival of the dramatization of the holocaust tragedy, by Frances Goodrich and Albert Hackett; directed by William Haynes. April 21 through 30 at 8; $8 to $10. Presented by the Sam Levenson Ensemble at the **28th Street Theater,** 120 West 28th Street (586-9186).

THE DISPUTE—Pierre Marivaux's play about four people, isolated since birth, turned loose together to test the faithfulness of each sex; directed by Liz Diamond. Thurs. through Sat. at 8; Thurs. at 11 a.m.; Sun. at 3; $8 to $10. 4/28 to 5/22. **New Theater of Brooklyn,** 465 Dean Street (718/230-3366).

THE DUTCHMAN—LeRoi Jones's 1964 play dealing with racial unrest as exemplified by an incident in the New York subway system; directed by Gene Frankel. Thurs. through Sun. at 3; $8; 4/22 through 5/8. **Gene Frankel,** 24 Bond Street (777-1710).

FANON'S PEOPLE—Toby Armour's play about political and racial violence and colonialism, adapted from Dr. Frantz Fanon's 1963 book about the Algerian revolution entitled *The Wretched of the Earth*; directed by Aileen Passloff. Federico Edwards has the title role. Thur. through Sun. at 7; $4; through 4/24. **Theater for the New City,** 155 First Avenue (254-1109).

FRONTIER—Philip Dean Stoller's comedy about the city and its last civilized hero, Max, a street person who one day has an unexpected visitor, and the honeymoon is over; directed by Joumana Rizk. Featured in the cast are John Hutton, Holly Felton, Dustye Winniford, and Jack Coulter. Wed. through Sun. at 8; $8 and $10; 4/21 through 5/1. **Home for Contemporary Theater,** 44 Walker Street (431-7434).

THE GLASS MENAGERIE—Tennessee Williams's memory play of events within the home of a closely-knit family. Thurs. through Sat. at 8; through 5/28; $8. **Theater in Action,** 46 Walker Street (431-1317).

A GLIMPSE OF THE LIGHT—A musical about the founding of the State of Israel, with book, lyrics and music by Ben Finn, directed by Shela Xoregos. Thurs. and Fri. at 8, Sat. at 7 and 10, Sun. at 2; $10; through 5/7. **Riverwest Theater,** 155 Bank Street (243-0259).

GUS AND AL—Albert Innaurato's play involves the characters of Gustave Mahler, Siegmund Freud, and the author, in an intellectual war of words; directed by David Warren. Tues. to Sat. at 8, Sun. at 2 and 7; $5; through 4/24. A Playwrights Horizons production at the **New Theater,** 416 West 42nd Street, second floor (564-1235).

THE IMPORTANCE OF BEING EARNEST—A revival of Oscar Wilde's witty, wonderful comedy, directed by Lori Hoffman, tells of a turn through turn-of-the-century London, featuring strange coincidences and foolish promises. Fri. and Sat. at 8, Sun. at 2; 4/22 through 5/1; $8. The Ten Ten Players at **Park Avenue Christian Church,** 1010 Park Avenue (879-7669).

IOWA BOYS—Shem Bitterman's play looks into the lives of three adults who are struggling to come to grips with their personal identity; directed by June Rovenger. Featured in the cast are Bill Severs, Kelly Curtis, Ted Zurkowski, and Matt Carlson. Wed. through Sat. at 8; through 4/24; Sun. at 7; $8. **Ohio Theater,** 66 Wooster Street (929-2869).

THE KILLER—An adaptation of Eugene Ionesco's expression of man's inexhaustible search for a paradise on earth; directed by Barbara Schofield. Featured in the cast are Dan Tedlie, John Dougherty, Diana Bober, Vince Monzo, David Mazzeo, and Judy Breitman. Thurs.–Sat. at 8, Sun. at 2; 4/21 through 5/14; $8. **House of Candles,** 99 Stanton Street (353-3088).

LOBOTOMY STEW—Bernett Belgraier's play about two streetwise teenagers who help each other come to terms with the pursuit of sanity; directed by Melody Brooks. Featured in the cast are David Franks and Jody Raymond. Tues. through Sat. at 8, Sat. at 2 and 3; through 5/1; $10. Third Step Theater Company at the **Raft Theater,** 432 West 42nd Street (279-4200).

LUCKY PEHR—August Strindberg's 1882 saga of a man from birth to old age, performed in seven scenes, and directed by Raymond David Marciniak. Featured in the cast are Michael Lengel, Deborah McDowell, Paul Bolger, Mike Finesilver, Julie Pasquel, Craig Purinton, and Jeff Robins. Thurs. and Fri. at 8, Sat. at 7 and 10; through 5/7; $10. Classic Theater at the **Cubiculo,** 414 West 51st Street (242-3900).

THE MAD EMPEROR—August Strindberg's tragi-comedy about the reign and fall of Erik XIV, king of Sweden, betrayed by his brother, his queen, and his lover; directed by Steven Baker. Thur. through Sun. at 8; $5; through 5/2. **Dramatis Personae Theater,** 25 East Fourth Street (673-4382).

THE MASTER BUILDER—Henrik Ibsen's psychological drama about a talented man burdened with remorse and fear of the younger generation; directed by Allen Schroeter. Fri. and Sat. at 8, Sun. at 3; through 5/27; $10. On Sunday evenings at 7:30, through 5/22, *The War in New Jersey*, by Alexander Wells, about four Vietnam vets who are finding it hard to readjust to civilian life; directed by Evonne Marie Fitzgerald; $10. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

PERFECT PARTNERS—Constance Stellas and Bob Beverage star in Jan Quackenbush's dramatic comedy about the conflict of artistic careers and family responsibilities (he's a writer, she's a pianist). Fri. through Sat. at 8, Sun. at 3; $8; through 4/24. **Ernie Martin Studio Theater,** 311 West 43rd Street (76f4-0899).

A PROPER GOODBYE—Nick Andrews's play about the three-year-long relationship between the wife and a mistress of the same man; directed by Edward Chemaly. Featured in the cast are Katherine Alt Keener, Charlotte Patton, and Miriam Zucker. Wed. through Fri. at 7:30; through April; $6. **The Actors Institute,** 48 West 21st Street, fourth floor (678-5035).

REEFER MADNESS—Musical, with book and lyrics by John Mangano, music by Russell Warner, directed by Robert Dahdah. Thurs. through Sun. at 9; $4; through 5/1. **Theater for the New City,** 155 First Avenue (254-1109).

SADNESS OF A FADED DREAM—William Gaynor Dovery stars in (and also directs) the late Eddie Kegley's play about the struggle of an actor trying to express his talent; with Vita Lucia, Mel Silverman, and Robin Meloy. Wed. through Sun. at 8; $8. **45th Street Theater,** 354 West 45th Street (279-4200).

STARSTRUCK—Lynn Hayes's comic mystery that takes place in the 1930s on Long Island, where a group of women are putting together a Broadway-bound show; directed by Alice Forrester & Heidi Griffiths. With Betty Crenshaw, Georgina Spelvin, Barbara Davy, Sharon, Jane Smith, Donna Evans, Diane Ries, Helen Frankenthal, and the author. 4/21 to 23 at 8; $5 and $7. **WOW Theater,** 59 East 4th Street (460-8067).

STUDIO—Michael Alasa and David Welch's musical about Diaghilev, the Russian impresario, and his star dancer Nijinsky, plus the cultural revolution caused by the debut of the Ballet Russe in Paris, 1909. Thurs. through Sat. at 8; through 5/7; $8. **Duo Theater,** 62 East 4th Street (598-4320).

TENNESSEE IN THREE ACTS—*The Gnadiges Fraulein, The Dark Room,* and *Portrait of a Madonna,* three rarely-performed Tennessee Williams playlets in completely divergent styles. 4/21 through 23, 28 through 30 at 7:30; 4/24 and 5/1 at 4. **Eighteenth Street Playhouse,** 145 West 18th Street (718/805-0099).

THE WILD DUCK—Henrik Ibsen's play offers a compassionate portrait of troubled and fragile individuals; directed by Raymond David Marciniak. Thur. through Sat. at 8; $7; 4/23 to 5/14. **Grace and St. Paul's Church,** 123 West 71st Street (362-8793).

WUTHERING HEIGHTS, THE MUSICAL—Written and directed by B. J. Gandolfo, based on the Emily Bronte book, and focusing on events in the lives of the two lovers, Catherine and Heathcliff. Washington Square Players of N.Y.U.,4/21 to 23 at 8; $5. **Theater on the Square,** 32 Washington Place (998-5278).

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina, cassarola della casa. Res. sug.L Mon.–Fri. noon –3. D Mon. –Fri. 3–11, Sat. 5–midnight. Private parties. Closed Sun. **(M)** **AE, DC.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. Regional American. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7:30 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Br Sun. 11 a.m.–3. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. *Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce.* Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St. (431-3663). Casual. American. Spcls: veal with morels, sole with ginger and lobster, blackened rib eye steak. Res. sug. L Tue.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. Private parties for 100. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: tagliatelle with beet sauce, seafood ravioli, veal medallions with masala. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

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TAPIS ROUGE—157 Duane St. (732-5555). Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. *D Mon.*–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

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CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

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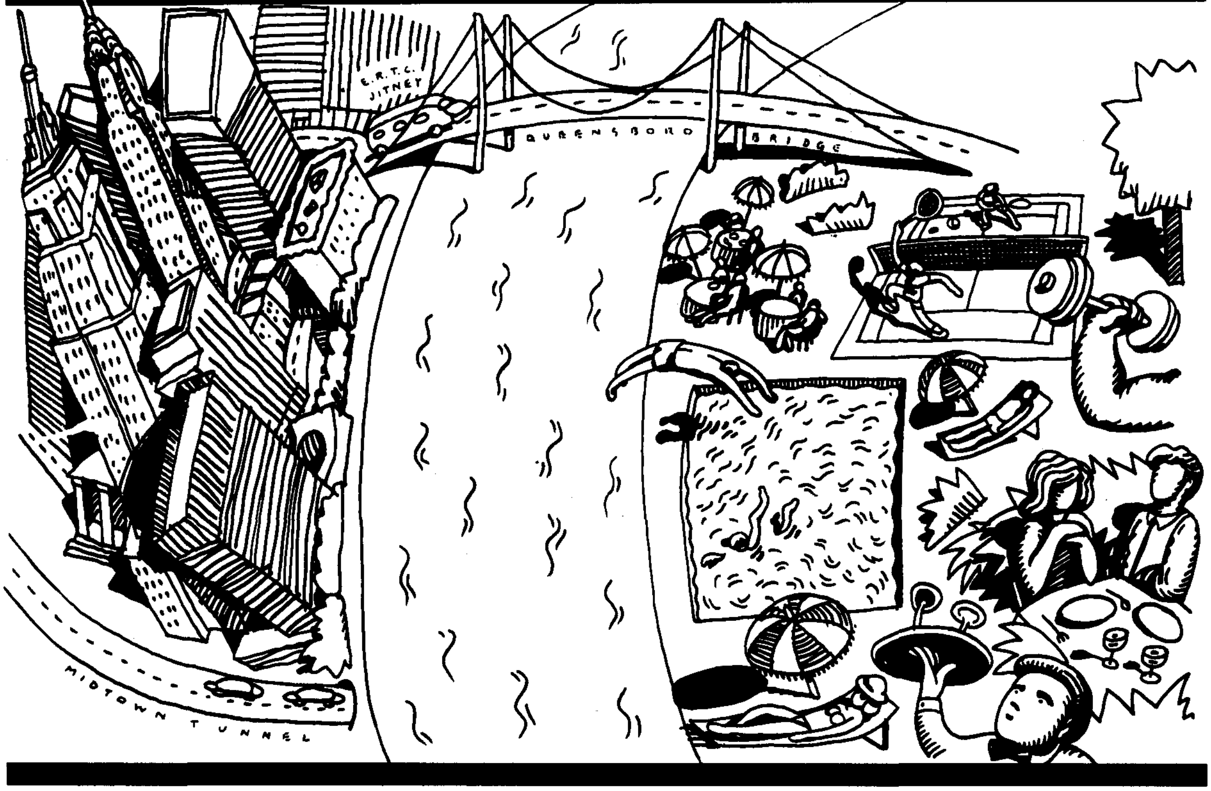

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GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

MARRAKESH WEST—149 Bleecker St. (777-8911). Casual. Kosher Moroccan. Spcls: couscous, pastilla, cigars, merguez. Res. sug. D Mon.–Thu. 5–midnight, Fri.–Sat. to 2 a.m., Sun. 1–midnight. Ent. Fri.–Sat. eves. **(M)** **AE, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SOUEN—28 E. 13th St. (627-7150). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110); **210 Sixth Ave., at Prince St.** (807-7421). **(I)** **AE.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Harpist nightly. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Casual. American. Spcls: pan roasted spicy moulard duck, smoked game stew, lobster glazed with orange butter. Res. sug. D Tue.–Sat. 6–11:30, Sun.to 9. Br Sun. noon–3. Pianist Tue.–Sat. from 8 p.m. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

YE WAVERLY INN—16 Bank St. at Waverly Pl. (929-4377). Casual. American. Spcls: southern fried chicken, barbecued ribs, chicken pot pie. Res. sug. L Mon.–Fri. 11:45–2. D Mon.–Thu. 5:15–10, Fri.–Sat. to 11, Sun. 4:30–9. Br Sun. 11:30–3. Pre-theatre D Mon.–Thu. 5:15–6:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.–Sat. 6–11. Pianist Tue.–Sat. Free D parking. Closed Sun. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–10:30. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.-Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I–M)** **No credit cards.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Southwest American. Spcls: fajitas, barbecued ribs and chicken, steaks, grilled seafood, camerones rellenos. Res. sug. Br Sat.–Sun. 11:30–3:30. D Mon.–Tue. 5–11, Wed.–Thu. to midnight, Fri.–Sat. to 12:30 a.m., Sun. 4–10. Bar til 1 a.m., Fri.–Sat. til 2:30 a.m. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster, 3¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Dancing nightly. **(M)** **AE, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Casual. American/continental. Spcls: chicken pot-pie, rack of lamb au beurre rouge, Portuguese cassoulet, rigatoni alla griglia. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. **(I-M)** **AE, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. American/Northern Italian. Spcls: seafood, steak, chops. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L, D and S Mon.–Sat. noon–midnight, Sun. to 10:30. Private parties for 20–120. Ent. Tue.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

REX—140 W. 13th St. (463-9529). Casual. Italian. Spcls: veal chop Nodino, breast of chicken with porcini, shrimp Portofino. Res. sug. D daily 5–midnight. Pianist Tue.–Sat. **AE.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Continental. Spcls: lobster capellini, grilled brook trout, black angus steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WOODS—148 W. 37th St. (564-7340). Casual. New American. Spcls: poached sole with creme fraiche and horseradish, medallions of veal with shiitake mushrooms, steamed vegetable plate. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry

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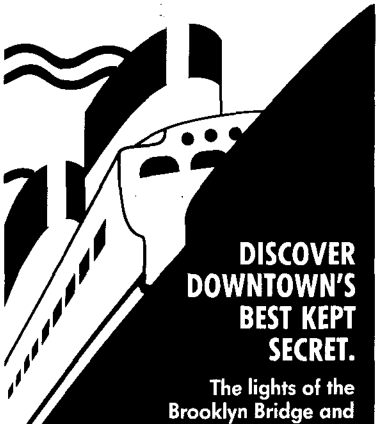

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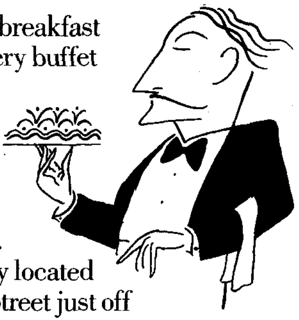

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BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japan*ese/Continental. Spcls: pasta Jananese style, duck ne*gima-yaki with miso sauce, sushi and sashimi combination. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 10–45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BIBLIOTHEQUE—341 E. 43rd St. (661-5757). Dress opt. Continental. Spcls: veal porterhouse, shrimp with goat cheese cassoulet, chicken chasseur, prime steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 4–mid*night. Banquets for 30–125. Closed Sun.* **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. *Country French. Spcls: bay scallop in soupier, smoked* fish platter with mustard sauce, paillard of salmon with mint and ginger butter, mignonettes of lamb and tapenade. D daily 6–midnight. Pre-theatre D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Menage a Trois seafood packages, a tian of roast lamb fillet, pepper encrusted salmon, chocolate terrine. Res. sug. L Mon.–Fri. 12:30 a.m.–2:30. D Mon.–Sat. 5:30–10:30 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. *Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30* a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. North*ern Italian. Spcl: veal chop Milanese. Open Mon.–Fri.,* Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BANGKOK CUISINE—885 Eighth Ave., at 53rd St. (581-6370, 664-8488). Casual. Thai. Spcls: duck with ginger sauce, shrimp with asparagus in curry sauce, charcoal grilled seafood and chicken and ribs. Res. sug. L Mon.–Sat. 11:30–3:30. D Mon.–Sat. 3:30–11:30, Sun. 5–11:30. **(I-M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, skylight salad, wine tasting palette. Res. sug. B daily 6 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St. (265-6980). Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–-Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30.D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E) The Promenade:** Dress opt. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed free-range chicken, medallions of venison with green chili tomale, rabbit stew with buttermilk biscuits. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat 6-midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Spcls: ho yo gai lou, oceanica prawns. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

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Bob Edison, March, 1988

CAFE San Martin

For superlative creations of Basque cuisine, one of the oldest in Spain, look to Cafe San Martin.This realistically priced dining mecca has been serving its authentic fare, with subtle French echoes, for well over a decade.

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A la carte possibilities: Garlic Shrimps, an exceptional appetizer; Bisque of Alaskan King Crab; Filet of Sole Islas Canarias (Sautéed with Bananas, Topped with Light Hollandaise Sauce); a bountiful Paella a la Valenciana; Capelli d'Angelo (Angel Hair) Primavera; and a satisfying Entrecôte au Poivre.

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CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 50. Closed Sun.**(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11

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a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E) Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. **(M)** **AE, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BELLA VITA—1409 York Ave., at 75th St. (744-8899). Casual. Northern Italian. Spcls: red snapper with shrimp sauce; stuffed chicken with rice, fresh vegatables and white wine sauce; cappelli d'Angelo with crabmeat. Res. sug. D daily 5–11. Pre-theatre D 5–7. Free parking with D. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sat.–Sun. noon–4. D daily 6–11. Bar 5–1 a.m. Pre-theatre D 5–7. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Jacket required. American. Spcls: country captain chicken, roast duck with vegetable strudel, braised halibut with leek confiture. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, venison with huckleberry sauce and spatzle, sea scollops and sea urchin with tomato fumee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664). Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tue.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L

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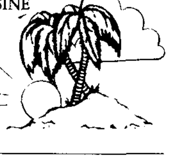

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LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.–3, Sun. to 3:30. Private parties. **(M)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MARMARIS—1131 Lexington Ave., bet. 78th and 79th Sts. (439-9890). Dress opt. Turkish. spcls: mixed grill assortment of shish kebab, kofte kebab, and lamb chops; broiled whole red snapper. Res. sug. L Mon.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–midnight. **(M)** **AE, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30 a.m., Fri.–Sat. to 11:30 a.m. Br Sat. noon–3:30, Sun. 11–3:30. Pre-theater D Mon.–Sat. 5–7. **(M–E)** **AE, CB, DC, MC, V.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. Prix fixe D 5–6:30. **(M)** **AE, DC, MC, V.**

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private parties for 30–100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M)** **AE, MC, V.**

PETROUCHKA—435 E. 86th St. (876-3800). Jacket required. Russian. Spcls: koulibiaka, blini with caviar, pelmeni. Res. sug. D only Tue.–Sun. 6–11. S Tue.–Sun. 11–2 a.m. Private parties. Ent. Closed Mon. **(M–E)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: *fettuccine Rossellini, salmon alla champagne*. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: goujons of seabass with rosemary pasta, grilled venison with fried polenta, beef filet braised in sauternes.Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Thu. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5–10:30. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried

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salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thu. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11 a.m.–2:30. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. From 4/24: Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

GRAPES—522 Columbus Ave., at 85th St. (362-3004). Casual. Continental. Spcls: blackened redfish, stuffed calamari, flounder in zucchini batter with apple sauce. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 6–midnight, Fri.–Sat. to 2 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

LA KASBAH—70 W. 71st St. (769-1690). Casual. Morrocan/Kosher. Spcls: lamb tajine, couscous, grilled lamb, steak and chicken. Res. sug. L Mon.–Thu. 12:30–3:30, Sun. 1:30–4. D Mon.–Thu. 5–11, Sun. 4–11. Closed Fri. and Sat. **(M)** **AE.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

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SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooked at your table, Soto Zen formal Japanese style D. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. D Mon.–Sat. 5–1 a.m., Sun. 3–11. **(I)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, gingerbread waffles with Tahitian vanilla ice cream. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

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SOLOS

Madison Avenue and Vicinity

JOSEF ALBERS—Nine paintings from his "Homage to the Square" series; through 4/30. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

GEORGE AULT—Drawings and paintings by this American Precisionist (1891–1948); through 6/4. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

HENRY BACON—Landscape paintings and watercolors by this 19th-century American painter; through 4/30. Marbella, 28 E. 72nd St. (288-7809).

FORREST BESS—A retrospective of visionary paintings from the 1930's to the 70's, in an exhibition that will travel to the Museum of Contemporary Art in Chicago; 4/21–5/14. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

HOWARD CHANDLER CHRISTY—Portraits, illustrations, and mural-size paintings, by this American artist (1873–1952) known for his idealized female figures; through 5/15. Goffman, 18 E. 77th St. (744-5190).

PAUL DELVAUX/MAGRITTE—Paintings, watercolors, and drawings by both; through 6/18. Elkon, 18 E. 81st St. (535-3940).

ALBERTO GIACOMETTI—Forty drawings gathered from American and European collections, from 1932 to 1965; through 5/14. Bernard, 33 E. 74th St. (988-2050).

ANTHONY GREEN/MARY COZENS-WALKER—New works by both; through 4/30. Staempfli, 47 E. 77th St. (535-1919).

RICHARD HICKHAM—Recent figurative and abstract paintings; through 4/30. Stone, 48 E. 86th St. (988-6870).

NEIL JENNEY—Paintings and sculptures from the past five years, many from the artist's personal collection, in an exhibition entitled, "A Museum Show"; 4/20–5/31. Horan, 35 E. 67th St. (517-9410).

PAUL KANE—Recent abstract paintings in graphite and acrylic on panel; through 4/30. Ralph, 43 E. 78th St. (288-5222).

LOIS LANE—New paintings and drawings that draw on the artist's familiar personal iconography; 4/23–5/21. Mathes, 851 Madison Ave. (249-3600).

SANDRA MACKINTOSH—Bronze sculptures of bird forms; through 5/7. Cordier & Ekstrom, 417 E. 75th St. (988-8857).

WOLFGANG MATTHEUER—Dream-like landscape paintings by an East German artist; through 5/14. Prakapas, 19 E. 71st St. (737-6066).

JOAN MIRO—Etchings, aquatints, and lithographs from 1935–1978; through 4/30. Sindin, 1035 Madison Ave. (288-7902).

JIM PETERS—Large-scale figurative oil paintings on wood constructions; through 4/30. C.D.S., 13 E. 75th St. (772-9555).

PHILIP SMITH—Three large-scale white paintings with imagery derived from art, science, and popular culture; through 5/7. McCoy, 19 E. 71st St. (570-2131).

AUGUSTO TORRES—A retrospective of paintings and drawings by this Uruguayan modernist painter; through 7/31. Americas Society, 680 Park Ave. (249-8950).

NADA VITOROVIC—Paintings based on Yugoslavian folk tales; through 5/7. Silberberg, 16 E. 79th St. (861-6192).

MAX WEBER—Works on paper; 4/23–5/21. Forum, 1018 Madison Ave. (535-6080).

JOSEPH WOLINS—Realist paintings of Manhattan's Lower East Side from the 'thirties and 'forties; through 4/28. Perlow, 980 Madison Ave. (517-5858).

57th Street Area

RICHARD BALLARD—Landscape paintings of central France; through 4/29. Tilton, 24 W. 57th St. (247-7480).

KENT BELLOWS—Realist portraits in pencil on paper; through 4/30. Tatistcheff, 50 W. 57th St. (664-0907).

MATTIE BERHANG/MARK MENNIN—Recent sculpture by both; through 5/7. Lamagna, 50 W. 57th St. (245-6006).

LIDYA BUZIO—Painted ceramic architectural forms; through 5/7. Clark, 24 W. 57th St. (246-2205).

MICHAEL BYRON—New works in a series entitled "The Faust Cycle"; through 5/10. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

JOSELY CARVALHO—Photo silkscreens on canvas in a series entitled, "Diary of Images: She is Visited by Birds and Turtles"; through 5/7. Terne, 38 E. 57th St. (593-1881).

MARTIN CHIRINO—Recent sculpture; through 4/30. Borgenicht, 724 Fifth Ave. (247-2111).

JEAN DUBUFFET—Sculpture and paintings; through 4/30. Goodman, 41 E. 57th St. (593-3737).

GONZALO FONSECA—Limestone sculptures that are evocative of architecture; through 4/30. Herstand, 24 W. 57th St. (664-1379).

JANE FREILICHER—Recent paintings of Long Island landscapes, New York cityscapes, and still lifes; through 4/27. Fischbach, 24 W. 57th St. (759-2345).

PAUL JENKINS—Recent paintings and collages; through 5/14. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

BILL JENSEN—Recent paintings; through 5/7. Washburn, 41 E. 57th St. (753-0546).

HERBERT KATZMAN—Figurative paintings and drawings; through 5/5. Dintenfass, 50 W. 57th St. (581-2268).

EDWARD AND NANCY KIENHOLZ—An exhibition of collaborative sculptures incorporating televisions and radios; through 5/14. Zabriskie, 724 Fifth Ave. (307-7430).

ROBIN KINGSTON—Landscape-inspired paintings by an Australian artist who lives in New York; through 4/30. Jacobson, 50 W. 57th St. (582-4695).

JIM LAWRENCE/SAM MESSER—Recent sculpture-/Drawings and prints. Through 4/27. Siegel, 24 W. 57th St. (586-0605).

JAN MATULKA—Paintings from the twenties and thirties, including landscapes of New York, New England, and France, and still lifes; through 5/4. Schoelkopf, 50 W. 57th St. (765-3540).

RICHARD MINSKY—Recent bookbindings; through 5/14. Zabriskie, 724 Fifth Ave. (307-7430).

BARNETT NEWMAN—Thirteen paintings, from the forties and the sixties, in the first exhibition of this artist's work since the retrospective at MOMA in 1972; through 5/7. Pace, 32 E. 57th St. (421-3292).

JULES OLITSKI—Stained paintings from 1961–1964; through 4/30. Emmerich, 41 E. 57th St. (752-0124).

PABLO PICASSO—Paintings and prints from 1950–1973; through 6/17. Krugier, 41 E. 57th St. (980-6079).

KIMBER SMITH—Abstract paintings, and works on paper in gouache, from 1961–1981; through 5/7. Ross, 50 W. 57th St. (307-0400).

DONALD SULTAN—Recent drawings; through 4/30. Blum Helman, 8th floor, 20 W. 27th St. (245-2888).

JAMES SURLS—New sculptures and drawings; through 4/30. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOHN VAN ALSTINE—Sculptures that explore the "vessel," composed of rough slabs of stone and found steel; through 4/30. Haime, 41 E. 57th St. (888-3550).

JANET YAKE—New color monotypes, of domestic interiors and still lifes; through 4/30. Fitch-Febvrel, 5 E. 57th St. (688-8522).

FRANCISCO ZUNIGA—Recent pastels, lithographs, and sculpture; through 5/7. Brewster, 41 W. 57th St. (980-1975).

East Village

SERGIO CAMPOREALE—Figurative watercolors; through 5/1. Humphrey, 37 E. 7th St. (529-0692).

ROBERT GOBER/CHRISTOPHER WOOL—Collaborative and separate works by both; through 5/8. 303, 513 E. 6th St. (477-4917).

HARRY GOTTLIEB/RIVA HELFOND—Paintings, prints, drawings, and watercolors from the thirties and forties by both; through 5/15. Sragow, 436 E. 11th St. (477-6284).

CRAIG HOFHEIMER—Realist paintings of New York; through 5/1. SixtoSix, 626 E. 14th St. (982-4586).

MERRILL & PIERCE/PAUL JOFFE—Collaborative painted assemblages/Paintings of the artist's studio on sheet metal; through 5/1. On the Wall, 328 E. 11th St. (460-0963).

AIMEE RANKIN—Assemblages in boxes that incorporate light and sound, in a series entitled, "Atrocities"; through 5/8. Postmasters, 66 Ave. A (477-5630).

SHEILAH RECHTSCHAFFER—Large-scale pastel drawings of landscapes; through 5/1. McCarthy, 229 E. 10th St. (254-1532).

KATIE SEIDEN—Totemic sculptures in hydrostone; through 5/1. Sensory Evolution, 420 E. 13th St. (505-9144).

CATHERINE STINE—Paintings of altered landscapes; through 5/1. Bratton, 328 E. 11th St. (533-0039).

SoHo and TriBeCa

HANNO AHRENS—New sculptures; through 5/7. Sharpe, 152 Wooster St. (777-4622).

JOCELYNE ALLOUCHERIE/ROBERT BOURDEAU—An installation of painted sculpture that is evocative of an architectural interior/Photographs of landscapes. Through 5/7. 49th Parallel, 420 W. Broadway (925-8349).

RICHARD BALLARD—Landscape drawings; through 5/7. Rosenberg, 115 Wooster St. (431-4838).

JONATHAN BOROFSKY—Recent paintings; through 4/30. Cooper, 155 Wooster St. (674-0766).

GREGORY BOTTS—Recent paintings; through 5/7. Plumb, 81 Greene St. (219-2007).

HENDRICK BRANDTSOEN—Recent paintings; through 4/27. Milliken, 98 Prince St. (966-7800).

HANS BREDER—Abstract paintings, drawings, sculpture, and video; through 4/27. Schreiber/Cutler, 171 Spring St. (925-1441).

JAMES BROOKS/GIORGIO CAVALLON—A survey of paintings by the former, watercolors by the latter; through 4/30. Gruenebaum, 415 W. Broadway

(966-3646).

LAWRENCE CARROLL—New paintings; through 4/30. Stux, 155 Spring St. (219-0010).

GREGORY CRANE—Landscape paintings that incorporate geometric shapes; 4/23–5/21. Thorp, 103 Prince St. (431-6880).

BRUCE CUNNINGHAM—Paintings and works on paper from 1980–88; through 4/30. Dome, 578 Broadway (226-5068).

EVELYN ELLWOOD/PAUL GIOVANOPOULOS—Black and white paintings of circles enclosed, or partially enclosed, by squares/Paintings of repeated images; through 4/30. Meisel, 141 Prince St. (677-1340).

LOTHAR FISCHER—Bronze sculptures that are evocative of Cycladic, Egyptian, and Persian sculpture; through 5/7. Haller, 415 W. Broadway (219-2500).

JACK FORSELL—Recent mixed-media works; through 4/30. Siegeltuch, 568 Broadway (431-3550).

GERARD GAROUSTE—New paintings; through 4/23. Castelli, 420 W. Broadway (431-5160).

MICHAEL GREGORY/JUAN GONZALEZ—Large-scale horizontal landscape paintings in oil/Landscape paintings from 1975–1988. Through 5/11. Hoffman, 429 W. Broadway (966-6676).

RAINER GROSS—New paintings in a series entitled "Luxus"; through 4/28. Moos, 133 Greene St. (982-0411).

HANS HAACKE/JAMES BIEDERMAN—Three new works/Large-scale drawings that make reference to his paintings and sculpture; through 4/30. Weber, 142 Greene St. (966-6115).

CARL HECKER/NEIL NOLAND—Painted iron sculptures/White fiberglass and polymer sculptures with undulating patterns; through 4/30. Shapolsky, 99 Spring St. (334-9755).

JAMES HENNESSEY—Paintings of fictitious environments; through 5/5. Pearl, 420 W. Broadway (966-5506).

GEORG HEROLD—Recent sculptures and paintings; through 4/30. Koury Wingate, 578 Broadway (966-5777).

TOM HOLLAND—Large and small-scale wall reliefs and free-standing sculpture; through 4/23. Cowles, 420 W. Broadway (925-3500).

IAN HORNAK—Paintings of bouquets of flowers and other objects from nature; through 5/11. Perlow, 560 Broadway (517-5858).

GERALD INCANDELA—Painted photographs of the human figure; through 5/28. Kasmin, 580 Broadway (219-3219).

YVONNE JACQUETTE—Paintings that depict aerial views of Times Square and lower Manhattan at night; through 5/11. Alexander, 59 Wooster St. (925-4338).

KIM JONES—Recent sculpture; through 4/30. Lorence-Monk, 568 Broadway (431-3555).

LEONARD KOSCIANSKI—Recent paintings that depict imaginary, sometimes frightening, scenes from nature; through 5/3. Kind, 136 Greene St. (925-120).

CHRISTOPHER LEBRUN—A series of new works entitled, "The Tree Paintings"; through 5/7. Sperone Westwater, 142 Greene St. (431-3685).

RUSSELL MALTZ—Abstract paintings and an installation; through 5/7. Condeso/Lawler, 76 Greene St. (219-1283).

CORK MARCHESCHI—Light sculptures made with argon-mercury tubes; through 4/30. McNeil, 96 Greene St. (966-1661).

BRICE MARDEN—Recent paintings in which lines of two or three distinct colors follow a jagged course across a mottled ground; through 5/7. Boone, 417 W. Broadway (431-1818).

LARRY MILLER—Sculpture and installations that depict a commercial world confronted by spiritual issues; through 5/14. Harvey, 537 Broadway (925-7651).

LOWELL NESBITT—Paintings from 1958 to 1988; through 4/30. DiLaurenti, 383 W. Broadway (925-5100).

MARY OBERING—Recent paintings, in tempera on masonite; through 5/7. Nosei, 100 Prince St. (431-9253).

ANNETTE OKO/SONIA DELAUNEY—Oil paintings of New York City's West Side/Lithographs from the sixties and seventies. Through 4/30. Zarre, 379 W. Broadway (431-3456).

JOHN PAUL—Paintings of nudes in reclining positions, on aluminum, bronze, and wood; through 4/29. Neo Persona, 51 Hudson St. (406-9835).

MIKLOS POGANY—New paintings on paper; through 4/30. Munroe, 415 W. Broadway (226-0040).

ANNE AND PATRICK POIRIER—Recent photographic works; through 5/7. Sonnabend, 420 W. Broadway (966-6160).

RICHARD PRINCE—Paintings and photographic works of imagery culled from the mass-media; through 4/30. Gladstone, 99 Greene St. (431-3334).

MATTHEW RADFORD—Paintings of lower Manhattan cityscapes; 4/22–5/14. Bernarducci, 560 Broadway (334-0982).

JAMES ROSENQUIST—New paintings; 4/23–5/14. Castelli, 142 Greene St. (431-6279).

EDWIN RUDA—Recent abstract paintings; through 4/30. Kelly, 591 Broadway (226-1660).

FRED SANDBACK—Four new sculptures made with yarn stretched taut to create spatial relationships; through 6/18. Dia Art Foundation, 155 Mercer St. (431-9232).

JON SERL—A retrospective of paintings by this self-taught artist; 4/21–5/14. Cavin-Morris, 100 Hudson St. (226-3768).

WOLFGANG STAEHLE—Video sculpture and lightbox photographs; through 4/30. Newburg, 580 Broadway (219-1885).

ANNE TABACHNICK—Abstract paintings that juxtapose calligraphy against patches of color; through 4/30. Ingber, 415 W. Broadway (226-2591).

URSULA VON RYDINGSVARD—Recent sculptures; through 4/30. Exit, 578 Broadway (966-7745).

JAMES WANG—Recent abstract paintings; through 4/30. M-13, 72 Greene St. (925-3007).

ANDY WARHOL—Paintings, drawings, and collages from a series of works made in 1976, based on the image of the human skull; through 6/18. Dia Foundation, 77 Wooster St. (431-9232).

STEPHANIE WEBER/MELINDA STICKNEY-GIBSON—Paintings of biomorphic forms on mylar and wood/Small-scale monochromatic paintings on lead and steel. Through 5/7. Littlejohn-Smith, 133 Greene St. (420-6090).

Other

JAMES DEWOODY—A portfolio of prints entitled, "Ten Images of the City"; 4/20–5/18. Ryan, 452 Columbus Ave. (799-2304).

MOIRA DRYER—Recent abstract paintings; through 5/7. Good, 39 Great Jones St. (420-9063).

KATHY LEVINE/ROSEANNE BACKSTEDT—Cast paper and photographic reliefs/Recent figurative paintings; through 4/29. Robinson, 36 W. 15th St. (206-8010), Wed.–Fri. 1–5, Sat. 10–2.

VALTERS LINDBERGS—Paintings of symbolic images; through 4/30. Tossan-Tossan, 305 E. 50th St. (688-1574), Wed.–Sat. 1–6.

DAVID SHAPIRO—Recent paintings on burlap, gauze, and nylon screening that refer to Tantric art and psychology; through 4/30. Souyun Yi, 249 Centre St. (334-5189).

SUSAN WEIL—Paintings and watercolors of still life arrangements that include books of Eadweard Muybridge's photographs; through 5/14. Flushing, 136–73 41st Ave., Flushing, N.Y. (718-463-7700).

GROUP SHOWS

Madison Avenue and Vicinity

A.S.F.—127 E. 73rd St. (879-9779). Works by five Finnish printmakers; through 5/6.

CASTELLI GRAPHICS—4 E. 77th St. (288-3202). Works by Artschwager, Cumming, Johns, Kelly, Morris, Oldenburg, Rauschenberg; through 4/30.

CORSINI—162 E. 63rd St. (371-6455). 16th–18th-century Old Master paintings; through 5/20.

DAVIS & LANGDALE—231 E. 60th St. (838-0333). Works on paper by American, British, and French artists of the 18th, 19th, and 20th centuries; 4/23–6/3.

GRAHAM—1014 Madison Ave. (535-5767). Contemporary British pottery, by Johns, Price, Rie, Swindell, Verdon, Ward; through 5/27.

HIRSCHL & ADLER—21 E.70th St.(535-8810). "In Other Lands: American Artists Working Abroad," with works by Copley, Demuth, Gifford, Hartley, Homer, others; through 6/3.

HIRSCHL & ADLER FOLK—851 Madison Ave. (988-3655). "April Fool: Folk Art Fakes and Forgeries" co-sponsored by the Museum of American Folk Art; through 4/30.

LA BOETIE—9 E. 82nd St. (535-4865). "Women of the Avant-Garde: Selected Works from 1900–1940," with works by Albers, Goncharova, Nevelson, Oppenheim, Tauber-Arp, others; through 5/30.

SALANDER O'REILLY—22 E. 80th St. (879-6606). Works by 19th- and 20th-century artists, including Delacroix, Davis, Friedman, Kuhn, others; through 4/30.

SOLOMON—959 Madison Ave. (737-8200). Paintings and sculpture by Calder, De Kooning, Motherwell, Pollock; through 4/30.

WEINTRAUB—988 Madison Ave. (879-1195). Sculpture by Arp, Giacometti, Miro, Moore; paintings by Chagall, Tamayo, Utrillo, Vlaminck; through 5/14.

YORK—21 E. 65th St. (772-9155). 19th-century American paintings by Demuth, Graham, Hartley, Shaw, others; through 4/30.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by Andre, di Suvero, Hunt, Judd, Kelly; through 4/30.

DEUTSCH—20 W. 57th St. (765-4722). "Urban and Suburban America," with works by Avery, Crawford, Glackens, March, Nell, others; through 4/27.

FRUMKIN/ADAMS—50 W. 57th St. (757-6655). Recent sculpture by Arneson, Azaceta, Chin, DeForest, Hudson, Shaw, Surls, Warrens; through 4/30.

GOODMAN—24 W. 57th St. (977-7160). "As Far As the Eye Can See," with works by Bladessari, Baumgarten, Becher, Graham, Richter, Ruscha, Schütte, Weiner; through 5/7.

GRAND CENTRAL—24 W. 57th St. (867-3344). "Impressionism and Post-Impressionism: Transformations in the American Mode, 1885–1945" with works by Henri, Inness, Potthast, Prendergast, others; through 5/14.

KENT—41 E. 57th St. (980-9696). "Altered States," with works by Artschwager, Bickerton, Cornell, Dwyer, Goldstein, Lemieux, Ruscha, others; through 5/14.

LELONG—20 W. 57th St. (315-0470). Works by Bleckner, Halley, Levine, Taaffe, Welling, Wool; 4/22–6/4.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings, drawings, prints, and objects by Hofmann, Klimt, Kokoschka, Schiele, others; through 5/27.

East Village

BROMM—170 Ave. A (533-4233). Works by Crawford, Cobb, Hale, Hanley; through 5/1.

SoHo and TriBeCa

ALLEN—560 Broadway (334-9710). "Rebop," with works by Basquiat, Dickson, Hannah, McClard, Merkin, Nares, Panter, Steding, curated by Glenn O'Brien; 4/26–5/27.

ALTERNATIVE MUSEUM—17 White St. (966-4444). "Foreign Affairs: Conflicts in the Global Village"; "James Drake: Border Incident"; through 5/14.

ARTISTS SPACE—223 W. Broadway (226-3970). "Too Black, Too Strong," with videotapes and drawings by Jones, Marshall, McCullough, Tisdale, others; "The London Project," with projects by 10 architects; through 5/14.

AUCHINCLOSS—558 Broadway (966-7753). Works by Aber, Brickhouse, Dvortchak; through 5/11.

CLOCKTOWER—108 Leonard St. (233-1096). "The Pop Project, Part III: Present Tensions: 25 Years of Irreverence in Architecture"; through 5/1.

DRAWING CENTER—35 Wooster St. (219-2166). "Creative Copies: Interpretive Drawings from Michelangelo to Picasso"; through 7/23.

FRANKLIN FURNACE—112 Franklin St. (925-4671). Installations by Laramée, Lens, Silveira; through 5/21.

ESMAN—70 Greene St. (219-3044). "The Language of

Form: The Form of Language," with works by Falk, Gordon, Rezac, Rosen, Zarina; through 5/7.

INGBAR—578 Broadway (334-1100). Paintings, sculpture, and drawings by Councill, Czechowski, Jacobs, Leepa, Weinstock, Wilson; through 5/7.

HARRIS—383 W. Broadway (431-3600). Works by Harrison, Kemezys, Lynds, Shaffer; through 4/30.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Huang-Chung, Lobotsky, Shiflett, Weaver; through 5/17.

STEINBAUM—132 Greene St. (431-4224). Furniture designs by De Wolf, Grey, Knoll, Madsen, McKie, Stayman, others; through 5/14.

Other

CORK—Avery Fisher Hall, Lincoln Center Plaza, 65th St. and Broadway. "Missing Ink: Four Belgian Artists," with works by Callebaut, De Bolle, Eeckhout, Massart; through 4/26.

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.–Sun. 12–6. Works by Beuys, Knoebel, Palermo; through 6/19.

FASHION MODA—2803 Third Ave. (673-5390). "Close," with works by Bey, Boza, du Serech, Rodriguez, Sligh, Stathacos, sponsored by the Lower East Side Printshop; 4/23–5/7.

LEDISFLAM—108 N. 6th St., Brooklyn (718-388-9055), Wed.–Sun. 12–6, Thu. 12–9. Works by Kinser, Nicol, Sterns; through 5/15.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Brazil Projects," with paintings, sculpture, video, photography, architectural projects, and performance by Brazilian and American artists; through 6/12.

SNUG HARBOR—1000 Richmond Terrace, Staten Island (718-448-2500). Installations by Dougherty, Gonzalez, Greengold, Johnson, Parker; 4/23–5/28.

PHOTOGRAPHY

BAUM—109 Hudson St. (9854). "The Photo Ostensive," with works by Carey, De Sana, Pruszkowski, Serrano, Wagner, others; through 5/28.

COLUMBIA UNIVERSITY—Wallach Art Gallery, 8th floor, Schermerhorn Hall, 119th St. and Amsterdam Ave. (280-0513). "Sexual Difference: Both Sides of the Camera," with photographs by Charlesworth, Cunningham, Prince, Sherman, Woodman, others; through 5/7.

PAMELA DEMARRIS—Surreal color photographs taken in a backyard pool; through 5/8. Puchong, 36a Third Ace. (982-1811).

LEAH DEMCHICK—Palladium gum dichromate prints of people in interiors, portraits, and landscapes; through 5/21. Staley-Wise, 177 Prince St. (777-1590).

MARIANNE ENGBERG/DUANE MONCZEWSKI—Pinhole photographs of landscapes in Scotland/Architectural photographs. Through 4/30. Urdang, 23 E. 74th St. (288-7004).

LEE FRIEDLANDER—Photographs from his 1987 commission "Cray at Chippewa Falls"; through 5/14. Miller, 138 Spring St. (226-1220).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. Through 5/1: "Margaret Bourke-White: A Retrospective"; "Wu Yinxian: The Yan'an Years, the Birth of Modern China."

I.C.P. MIDTOWN—77 W. 45th St. (269-2159), Mon.–Fri. 11–6, Sat. 12–5. Free. "The Art of Persuasion: A History of Advertising Photography," with works by Avedon, Liebovitz, Moholy-Nagy, Penn, Turbeville, others; through 5/7.

CHRISTOPHER JAMES—Photographs and watercolors that have the Vatican as a theme; through 5/14. Witkin, 415 W. Broadway (925-5510).

CHAS RAY KRIDER—Black-and-white photographs of erotic, sometimes disturbing imagery; through 4/30. Natkin, 395 Broadway (925-4499).

LEHMAN—Bedford Park Blvd. West, Bronx (960-8211). "The Photo League, 1936–1951," with works by Burkhardt, Grossman, Hine, Siskind, others; through 6/4.

LUCAS SAMARAS—An exhibition of photographs sponsored by the Polaroid Corporation, including images from the recently released book, *Samaras Photographs,*

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ART

by Ben Lifson; through 4/30. Burden, 20 E. 23rd St. (475-8790).

SANDER—51 Greene St. (219-2200). Works by Gerz, Levine, Welch; through 5/14.

BRIAN WOOD—Recent drawings, photographs, and prints of images that refer to the figure; through 4/30. Lieberman & Saul, 155 Spring St. (431-0747).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 4/23 at 8: "Palaver" by Louise Smith and Peggy Pettit, and "Thup-Thup-Thup" by Jim Calder. $7.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 4/22, 23 at 8:30: "Dear Mothafuckin Dreams," by Essex Hemphill and Wayson Jones. $8.

LA MAMA ETC.—74A E. 4th St. (475-7710). Through 4/23, Thur.-Sat. at 10: Watchface in "Sin." $8, $10. 4/25 at 9: Lady Bunny. $8, $10.

PERFORMING GARAGE—33 Wooster St. (966-9796). 4/25, 26 at 8 and 10: John Jesurun's "Chang in a Void Moon," Episode 45. $8.

P.S. 122—150 First Ave. (477-5288). Through 5/1, Fri. at 10, Sat. and Sun. at 8: Jeannie Hutchins in "Slippery Little Devils." $7.

ST. MARK'S CHURCH—10th St. and Second Ave. (674-8112). 4/21-24 at 8:30: The School of Hard Knocks in "Human Voice" and "5 Car Pile Up." $6.

THE WORLD—254 E. 2nd St. (477-8677). 4/21 at 9:30: Gary Indiana, Lynne Tillman, Pete Cherches, Dennis Cooper, Lisa Blauschild, and Reinaldo Povod will read from the new book, "Between C & D: New Writing From the Lower East Side Fiction Magazine." $5.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3.50, seniors and students $1.50. (Free Tue. 5-8). Through 4/24: "Scandinavian Craft Today"; "John Prip: Master Metalsmith"; "Ohio Boy: The Ceramic Sculpture of Jack Earl."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 5/1: "Carthage: A Mosaic of Ancient Tunisia." Through 5/1: "Australia: A Bicentennial Celebration." Through 6/5: "Tiffany: 150 Years of Gems and Jewelry." Through 9/25: "The Once and Future Korea." Through 8/7: "In the Realm of the Wild: The Art of Bruno Liljefors."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 5/8: "Icons of Piety, Images of Whimsy: Asian Terracottas from the Walter Grounds Collection"; Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art." Through 5/8: Photographs by Don Farber, "Taking Refuge in L.A.: Life in a Vietnamese Buddhist Temple."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $1.50, students and seniors $1. Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 5/1: "Focus on Westchester." Through 5/22: "The Rural Landscape of New York." Through 8/23: "Return to the Figure: Three Studies—Philip Guston, Jean Helion, Irene Rice Pereira."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 6/17: "East and West: Kashmir and Paisley Shawls." Through 5/9: "An Assemblage of Spirits: Idea and Image in New Ireland." Through 7/4: "A New Brooklyn Museum: The Master Plan Competition." Through 5/30: "Making History at the Brooklyn Museum: John I. H. Baur." Through 6/7: "Curator's Choice: The Hugo Munsterberg Collection." Through 6/13: "Donald Sultan." 4/20-6/27: "Forty Israeli Artists."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. $3; seniors and students $1.50; free Tue. after 5. Through 5/15: "Versailles: The View From Sweden, Drawings from the Nationalmuseum and the Royal Palace, Stockholm." Through 6/5: "The Triumph of Simplicity: 350 Years of Swedish Silver." Through 6/26: "The Art That is Life: The Arts and Crafts Movement in America, 1875-1920."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. $4, students and seniors $2; free Tue. 5-7:45. Through 5/15: "Josef Albers: A Retrospective." Through 5/22: "Aspects of Collage, Assemblage, and the Found Object in Twentieth-Century Art."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 5/22: "A Russian Impressionist: Paintings and Drawings by Leonid Pasternak, 1890-1945." Through 5/30: "Tradition and Revolution: The Jewish Renaissance in Russian Avant-Garde Art, 1912-1928." Through 6/15: "A Century of Ambivalence: The Jews of Russia and the Soviet Union, 1881 to the Present."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscotrecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Through 5/8: "Fragonard." Through 7/1: "Walker Evans: A Portfolio of African Art." Through 7/10: "Art of the Dogon: Selections From the Lester Wunderman Collection." Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 7/31: "The 1980s: A New Generation." Through 6/5: "Dutch and Flemish Paintings from the Hermitage." Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 5/1: "Sir Francis Drake and the Age of Discovery." Through 4/24: "Edward Curtis and the North American Indian." Through 5/8: "Creating a Legend: George Peabody and the House of Morgan." Through 4/24: "Aratus: Ancient Constellations in a Medieval Manuscript."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 5/22: "Rafael Montañez-Ortiz: Years of the Warrior, Years of the Psyche, 1960-1988."

MUSEUM OF CONTEMPORARY HISPANIC ART—584 Broadway (966-6699). Tue.-Sun. 11 a.m.-5, Thu. 11-8. Suggested donation $2. Through 4/30: "Rooted Visions: Mexican Art Today."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 5/3: "Vito Acconci: Recent Work." Through 5/3: "Donald Sultan's Black Lemons." Through 6/5: "A Cezanne Treasure: The Basel Sketchbooks." Through 6/7: "Designs for Independent Living."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.-Sat. 10 a.m.-5; Sun. 1-5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 5/8: "Indians as Children See Them"; "Art of Urban Indian Children." Through 9/29: "Homage to Yocaju: Contemporary Art of Borinken."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 5/22: "New York Youth: An Intimate Portrait." Through 8/28: "Blatas and His New York World of Music and Theater."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 5/5: "163rd Annual Exhibition."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri. noon-10, Sat. noon-8. Closed Mon.-Tue. Suggested admission $2.50, $1.50 seniors and children. Through 4/24: "Museum Notions: Installation by Art Parts."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. $2; children $1. "Audubon Watercolors." Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America." Through 6/19: "Francis W. Edmonds: American Master in the Dutch Tradition." Through 7/15: "Lavish Interiors of 19th-Century New York."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.-6; some collections to 9. Through 5/7: "Splendid Plumage: Bird Illustrations, 1550-1900, from The New York Public Library." Through 6/18: "Lost Cities: The Photography of Désiré Charnay." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 5/28: "Epics and Icons of the Silent Film Era."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12-5. Contribution suggested. A collection of over 350 works by the renowned sculptor.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." Through 5/1: "Philemona Williamson: Recent Paintings." Through 5/22: "Abraham Joel Tobias: Sculptural Paintings of the 1930's." Through 6/12: "Classical Myth and Imagery in Contemporary Art."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." 4/21-6/26: "Elizabeth Murray: Paintings and Drawings." 4/21-6/26: "Recent Drawings." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Through 4/28: "Precisionist Perspectives: Prints and Drawings." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 6/8: "George Ault." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 7/13: "Made in the Sixties: Painting and Sculpture from the Permanent Collection of the Whitney Museum of Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 4/20 at 10 a.m. and 2: "Magnificent Jewels." On view from 4/16. 4/23 at 10 a.m. and 2: "English Furniture and Fine Clocks." On view from 4/16. 4/26 at 2 and 6: "Photographs." On view from 4/21. **Christie's East**—219 E. 67th St. (606-0400). 4/26 at 10 a.m.: "Americana." On view from 4/22.

PHILLIPS—406 E. 79th St. (570-4830). 4/26 at 1:30: "Affordable Watches." On view from 4/22.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 4/23 at 10:15 a.m. and 2: "Art Nouveau and Art Deco From the Andy Warhol Collection." On view from 4/16. 4/24 at 1, 4/25 at 10:15 a.m. and 2, 4/26 at 10:15 a.m. and 2.: "Andy Warhol Collection: Collectibles, Jewelry, Furniture, and Paintings." On view from 4/19.

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MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, April 20

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; soprano Costanza Cuccaro, mezzo-soprano Mary Ann Hart, tenor Howard Bender, bass Jan Opalach. Monteverdi's *Nisi, Nisi Dominus;* Beethoven's *Mass* in C; Schoenberg's *Friede auf Erde;* Richard Danielpour's *Oratio Pauli* and a new work set to a text from the St. John Gospel. Avery Fisher Hall at 7:30. $10–$25.

SHERRILL MILNES, baritone, with pianist Jon Spong. Music of Handel, Saint-Saens, Gretry, Marcello, Schubert, Santoliquido, Somervell, Dello Joio, Janowski, Thomas. 92nd Street Y at 8. $15–$20.

JOSEPH SMITH, pianist. Grieg, Grainger, Copland, Haydn, Schumann. Alice Tully Hall at 8. $8–$12.

CONCERT ARTISTS GUILD'S INTERNATIONAL NEW YORK COMPETITION FINALS—Eight-to-ten soloists and chamber ensembles will perform for the judges. Merkin Concert Hall, 1–5 p.m. and 7–10 p.m. Free.

ANDIAMO CHAMBER ENSEMBLE—Hindemith's *Die Junge Magd;* Schoenberg's *Kammersymphonie* Op. 9; Brahms's Piano Quartet in c. CAMI Hall, 165 W. 57th St., at 8. $8.

HUGO KAUDER 100TH-BIRTHDAY TRIBUTE—Pianists Lilian Kallir, Claude Frank; violinist Oscar Weizner, French-hornist David Jolley, flutist Norman Dee, clarinetist Paul Shelden, mezzo-soprano Amy Gluck, Hampshire String Quartet; Siegmund Levarie host. Chamber music by Kauder. Austrian Institute, 11 E. 52nd St. (759-5165) at 7:30. Free.

MUHAL RICHARD ABRAMS, pianist-composer. Original music. Alternative Museum, 17 White St. (966-4444), at 8. $8.

TERRI CERRITTO, vocalist/**RONNY WHYTE,** pianist-vocalist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

ALEXANDER DUNN, guitarist. Federal Hall, 26 Wall St., at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

JUILLIARD CONCERT—Alice Tully Hall at 1. Free.

QUEENS COLLEGE ORCHESTRA AND OPERA STUDIO, Maurice Peress and Douglas Fisher directors. Colden Center, Queens College, LIE and Kiseena Blvd., Flushing, at 12:30. Free.

Thursday, April 21

NEW YORK PHILHARMONIC, James DePreist conductor. Haydn's Symphony No. 65; Persichetti's Symphony No. 4; Tchaikovsky's Symphony No. 4. Avery Fisher Hall at 8. $7.50–$35.

JERUSALEM SYMPHONY ORCHESTRA, Sergiu Comissiona conductor; Guarneri Quartet. Ben-Haim's *Psalms;* Spohr's *Quartet Concerto* in a; Brahms's Piano Quartet in g, orchestrated by Schoenberg. Carnegie Hall at 7:30. $10–$25.

URSULA OPPENS, pianist. Works by Mozart, Eisler, Schubert, Bley (N.Y. premiere), Chopin. 92nd Street Y at 8. $7.50–$10.

DOUGLAS NIEDT, guitarist. Music of Morel, Tarrega, Giuliani, Brubeck, Ellington, Villa-Lobos, others. Weill Recital Hall at Carnegie Hall at 8. $8, $10.

JON KLIBONOFF, pianist. Music by Bach, Schumann, Gimbel, Schoenberg, Faure, Debussy. Metropolitan Museum at 8. $8.

LESBIAN AND GAY BIG APPLE CORPS SYMPHONIC BAND—"Playing for Our Lives," a concert to benefit Aids Resource Center. Alice Tully Hall at 8. $15–$500 (869-2922).

MANNES ORCHESTRA, Yakov Kreizberg conductor; cellist Hilary Metzger. Overture to Verdi's *I Vespri Siciliani;* Saint-Saens's Cello Concerto No. 1; Brahms's Symphony No. 4. Symphony Space at 8. Free.

SCHOLARSHIP CONCERT—Performers are scholarship students of the Hebrew Arts School. Merkin Concert Hall at 1. $7.

WALL-TO-WALL MUSIC—Performing Garage, 33 Wooster St. (966-3651), at 8. $8. Tonight: John Zorn, composer-improvisor, with guitarist Fred Frith.

PASCAL IANCO, organist. Music by Schoenberg, Messiaen, Matalon, Phillipot. St. Michael's Church, 225 W. 99th St., at 8. $7.

CECI N'EST PAS UNE VOIX—A Festival of Vocal Arts in Performance. Kraine, 85 E. 4th St. (254-7706). Tonight at 9: Shelley Hirsch and Ensemble. $6.

ABE POLAKOFF, baritone/**BARBARA BLISS,** soprano. Selections from opera, operetta, and Broadway musicals. Beth Israel Medical Center, Podell Auditorium, Dazian Bldg., 10 Nathan D. Perlman Place between 16th and 17th Sts. east of Second Ave., at noon. Free.

GREGG SMITH SINGERS—Works of Dufay, Gabrieli, Schutz, Gould, Locklair, Smith. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

ALEXANDER DUNN, guitarist. JASA Green Auditorium, 40 W. 68th St., at 1. Free.

KATHRYN SCHNEIDER, organist. Works by Bach and Mendelssohn. St. Paul's Chapel, Columbia University, Broadway at 116th St., at noon. Free.

SHARON SUSNOW, pianist. Lincoln Center Library at 4. Free.

BARGEMUSIC—Violist Toby Hoffman, violinist Ida Kavafian, cellist Ronald Thomas, pianist William Tritt. Bach piano work to be announced; Beethoven's String Trio in G; Faure's Piano Quartet No. 2. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

TRIO MUSICA HISPANA—Gould Student Center, Bronx Community College, University Ave. and 181st St., at noon. Free.

Friday, April 22

EMANUEL AX, pianist. Music of Copland, Haydn, Brahms, Chopin. Carnegie Hall at 8. $11–$16.

CLEVELAND QUARTET, with pianist Andre-Michel Schub. Mozart's String Quartet in D, K. 499; Adler's String Quartet No. 7; Brahms's Piano Quartet in A Op. 26. Metropolitan Museum at 8. $14.

NEW YORK PHILHARMONIC—See 4/21.

ALARIA CHAMBER ENSEMBLE, with flutist Patricia Spencer. Works of Bartok, Graupner, Bach, Telemann, Martinu, Eric Sawyer (world premiere). Weill Recital Hall at 8. $15.

MANHATTAN SYMPHONY, David Gilbert conductor; percussionist David Anthony, guitarist Nicholas Goluses, timpanist Paul Guerguerian. Festival of 20th-Century Music: "Viewpoint Now, Persichetti and Others." Persichetti's *Night Dances;* Panufnik's *Concertino* for Timpani, Percussion, and Strings (N.Y. premiere); Giampaolo Bracali's Guitar Concerto (world premiere). Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

VILLAGE CHAMBER ORCHESTRA, Dirk-Holger Bambeck conductor. Bach, Marcello, Gluck, Stamitz, Sammartini; soloists are orchestra members. Judson Memorial Church, Washington Square South, at 8. Free.

ISABEL PANTOIA, Spanish singer. Madison Square Garden Felt Forum at 8:30. $24, $29.

JEREE PALMER WADE/ADAM WADE/FRANK OWENS—"Ragtime, Rhythm/Romance." Jazz Center of New York, 380 Lafayette St. (505-5660), at 8 (two sets). $15, in advance $12.50.

BETTY CARTER AND TRIO—JazzPort, 210 Front St. (608-7889), at 8 and 10. $18.50.

JOE LINDQUIST, percussionist (N.Y. debut), with pianists David See and Ken-Ichi Shimazu, bassist Peter Brown, drummer Andrei Strobert, percussionists Guillermo Cruz, Pamela A. Patrick. Debussy, Bach, Rodrigo, jazz rhythms from Africa, Haiti, Cuba. CAMI Hall, 165 W. 57th St. (245-0417), at 7. $10.

WALL-TO-WALL MUSIC—See 4/21. Tonight: Alva Rogers, vocalist, with guitarist Brandon Ross; songs, monologues, improvisations.

OLD-TIME MOUNTAIN MUSIC—Virgil Anderson, Clyde Davenport, Troxell Brothers, Johnny Ray Hicks, with sounds of Kentucky and Tennessee. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $12.

BERMUDA TRIANGLE—Folk music, sea chanties, ballads, gospel, English, music-hall songs, more. P.S. 41 Auditorium, 116 W. 11th St. (718-426-8555), at 8. $8.

MAGICAL STRINGS—Philip and Pam Boulding on harp and hammered dulcimer. Original music with Irish origins. Open Center Teahouse, 83 Spring St. (219-2527), at 8. $9.

THE KINANDERS PRESENT—Music for soprano and baritone, with piano, by Grieg, Copland, Barber, Schumann, others. Hotel Wellington Laurelton Room, Seventh Ave. and 55th St., at 7:30. Contribution.

JULIA HEYWARD, choral singer, with Bob Fitz Simon on synthesizer. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

ANDREW BOLOTOWSKY, flutist/**ROBERT SHAUGHNESSY,** guitarist. Music by Praetorius, Mozart, Paganini, Satie, Shaughnessy, Denissow, Ibert. Lincoln Center Library at 4. Free.

UNDER THE SOUTHERN CROSS—Music and bilingual poetry of Latin America. Centerfold Coffeehouse, 263

W. 86th St., at 8. $4.

JAZZ AT NOON—A lunch-hour jam session. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $5.

AEOLIAN CHAMBER PLAYERS—Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 12:15. Free.

QUEENS COLLEGE—At 1:30, Graduate Student String Quartet. At 2:45, violist Laura Cook. At 4: Music Students Association Concert. Rathaus Recital Hall, LIE and Kissena Blvd., Flushing. Free.

JOHN ROBERTS—Bawdy and comic ballads and "titillating tunes" from the British tradition. Richmondtown Restoration Tavern, 441 Clarke Ave., S.I. (718-351-9414), at 8 and 9:30. $6.

Saturday, April 23

MINNESOTA ORCHESTRA, Edo de Waart conductor; soprano Kathleen Battle. Adams's *Short Ride in a Fast Machine (Fanfare for Great Woods);* Zimmermann's Symphony in One Movement for Large Orchestra; arias by Mozart and Handel; Rachmaninoff's Symphony No. 3. Carnegie Hall at 8. $14–$22.50.

RUTGERS UNIVERSITY SYMPHONY ORCHESTRA, Jens Nygaard conductor; pianist Ilana Vered. Beethoven's Overture "King Stephen," Piano Concerto No. 2, the "Triumphal March" from *Tarpeja,* Symphony No. 8. Alice Tully Hall at 3. $17.50.

NEW YORK PHILHARMONIC—See 4/21.

LAURENTIAN STRING QUARTET, with pianist Margaret Mills. Works of Haydn, Shostakovich, Bach, Newman. Merkin Concert Hall at 9. $12.

CECILIA TUCKER MYERS, soprano, with pianist Dan Sanders. Music by Strauss, Marks, Schubert, and spirituals. Alice Tully Hall at 8. $15.

VALERIE HOLMES, flutist. Weill Recital Hall at Carnegie Hall at 5:30.

PETER SCHREIER, tenor, with pianist Norman Shetler. Schubert's *Die Schone Mullerin.* Metropolitan Museum at 8. $15.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artist, oboist Douglas Boyd. Saint-Saens's Sonata for Oboe and Piano Op. 166; Carter's Eight Etudes for Woodwind Quartet; Arensky's Trio in d for Violin, Violoncello, and Piano Op. 32. Paula Cooper Gallery, 155 Worcester St., at 6. Cushion seating, $7.

MUSIC OF LORIS TJEKNAVORIAN—The composer conducts members of the American Symphony Orchestra, members of the New York Choral Artists, with soprano Beverly Myers, tenor Robert White. *The Requiem in Memoriam,* Op. 29; Symphony No. 4 Op. 35. Note: there will be a commemorative Requiem Mass service for Armenian victims, between the two works. Church of St. Paul the Apostle, Columbus Ave. between 59th and 60th Sts., at 6:30. Free.

FULBRIGHT ALUMNI ASSOCIATION, New York Chapter, program: soprano Martha McCullogh, mezzo-soprano Carolyn Soder, pianists George Malloy, Beatriz Roman. Music by Purcell, Monteverdi, Carissimi, Handel, Bach, Schumann, Brahms, Hartke (world premiere), Villa-Lobos, Mendes. Cooper Union Great Hall, Third Ave. and 7th St. (353-4195), at 2. Free.

THE CANBY SINGERS, Edward Tatnall Canby conductor. Unaccompanied choral music by Gesualdo, Gabrieli, Stadlmayr, Marenzio, Monteverdi, Weelkes, Vaughan Williams, Poulenc, Stravinsky. St. John's Episcopal Church, W. 11th St. and Waverly Pl., at 8. $5.

MARY BLACK, Irish songs. Town Hall at 8. $15, $17.50.

LOVE A PIANO—Jazz-piano marathon, beginning at 2 and continuing until the lineup of performers runs out (also Sun.). Jackie Byard, Sir Roland Hanna, Roger Kellaway, Ken Werner, many others, in solos and duets. Proceeds will help create a piano scholarship at the New School for its Jazz Program. At Parsons School of Design Auditorium, 66 Fifth Ave. (741-8950), at 2. $15; patrons $100 for two days.

CEHOUSE—Beacon Theater, Broadway and 74th St. (496-7070), at 8. $18.50.

EREE PALMER WADE/ADAM WADE/FRANK OWENS—See 4/22.

BETTY CARTER AND TRIO—See 4/22.

WALL-TO-WALL MUSIC—See 4/21. Tonight: David Linton, percussionist, in "a solo assault on an electronically expanded drum kit."

MARCO RIZO AND HIS QUARTET—Music of the Americas, at the American Museum of Natural History, C.P.W. and 79th St., at 1:30, 2:30, and 3:30. Free with Museum admission.

CECI N'EST PAS UNE VOIX—See 4/21. Tonight: at 8, Sibyl Madrigal/Paul Rogers. At 9, Tom Guralnick. At 10, David Garland. $8 for the evening.

CRAIG HARRIS, trombonist, and Tailgaters' Tales. Greenwich House, 27 Barrow St. (645-2387), at 8 and 10. $12.

MUSIC FOR HOMEMADE INSTRUMENTS—Composers collective with work by its members; instruments made of trash and found objects. Open Center Teahouse, 83 Spring St. (219-2527), at 8 and 10. $9.

MAGICAL STRINGS—Philip and Pam Boulding on harp and hammered dulcimer. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

MICHAEL ROBINSON—Compositions for computer synthesizers. St. Peter's Church music room, Lexington Ave. and 54th St. (935-2200), at noon. Donation.

ALEXANDER DUNN, guitarist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

CAROLYN ENGER, pianist. Lincoln Center Library at 2:30. Free.

TIM BRITTON/CAROL HUNNER—Music for uillean pipes and guitar. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

QUEENS PHILHARMONIC, JoAnn Falletta conductor; Great Neck Choral Society; violist Sol Greitzer. Overture to Rossini's *Semiramide;* Stamitz's Viola Concerto in D; Debussy's *Fetes;* Ravel's *Daphnis et Chloe,* Suites 1 and 2. Colden Center, Queens College, LIE and Kissena Blvd. (718-793-8080), at 8. $6–$10.

DIANE SCHUUR, jazz singer, with Herbie Mann and Jasil Brazz. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 8. $13–$17.50.

JOHN ROBERTS—See 4/22.

Sunday, April 24

AMERICAN COMPOSERS ORCHESTRA, Paul Dunkel conductor; soprano Benita Valente, Charles Kuralt narrator. Saylor's Symphony in Two Parts (N.Y. premiere); Davis's *Notes From the Underground* (world premiere); Kim's *Where Grief Slumbers* (N.Y. premiere); Picker's *The Encantadas.* Carnegie Hall at 3. $11–$17.50.

CHAMBER MUSIC SOCIETY—See 4/23. Today at Alice Tully Hall at 5. Note: Schumann's *Liederkreis* is an addition to today's program, sung by Frederica von Stade. $18.

PETER SERKIN, pianist. Music of Mozart, Lieberson, Beethoven, Chopin. Alice Tully Hall at 8. $20.

HEIDI NITZE, soprano, with John Van Buskirk on the Graf fortepiano, Larry MacDonald on 12-keyed clarinet. Works of Spohr, Goetz, Meyerbeer, Mendelssohn, Schumann. Merkin Concert Hall at 3. $10.

BIG APPLE HIGH SCHOOL CHORAL FESTIVAL, with choruses from six states, and the Utah Valley Youth Symphony Orchestra, John Rutter, Terry S. Hill, A. Harold Goodman conductors. Rutter's *Requiem Gloria,* and works by Barber, Tchaikovsky, Massenet. Carnegie Hall at 7:30. $11–$21.

ACADEMIA MUSICA—Weill Recital Hall at 2.

DAVID NISH, pianist. Weill Recital Hall at 5:30.

VISIONS OF THE PROMISED LAND—An exploration of 20th-century Jewish music, a multimedia celebration of Israel's 40th anniversary. The Zamir Chorale, Matthew Lazar conductor; Tovah Feldshuh narrator and soloist. Merkin Concert Hall at 7. $10.

MIECZYSLAW HORSZOWSKI, pianist. Chopin, Schubert, Beethoven, Bach. Town Hall at 2. $4–$7.50.

I LOVE A PIANO—See 4/23.

GREGG SMITH SINGERS—Eclectix! concert, with jazz vocalist David Peaston. New music by Brubeck, Spitz, Swingle, others. St. Peter's Church, Lexington Ave. and 54th St. (662-7685), at 2:30. $6.

COLUMBIA UNIVERSITY COLLEGIUM MUSICUM—Liturgical music by Glinka, Tchaikovsky, Rimsky-Korsakov, others, celebrating the millennium of Orthodoxy in Russia. St. Paul's Chapel, Columbia U., Broadway and 116th St., at 8. $10, in advance $8.

GOODMAN CHAMBER CHOIR, Andrea Goodman director. Bach's *Jesu, Meine Freude;* Dvorak's *Terzetto;* Pizzetti's *Messa di Requiem.* St. Bartholomew's Church, Park Ave. and 51st St., at 3. $5.

BLOOMINGDALE CHAMBER ORCHESTRA, Martin Rutishauser, Peter Schubert conductors; pianist Jae Hyuch Cho, and the Barnard Chorus. Rossini's *Stabat Mater;* Mozart's Piano Concerto No. 21; Overture to Rossini's *La Italiana in Algieri.* Young Performers' Concerto Competition concert. Trinity School Auditorium, 101 W. 91st St. (663-6021), at 3. Free.

RIVERSIDE CHORAL SOCIETY, David Castleberry director; baritone Herbert Eckhoff, soprano Janet Pranschke. Faure's *Requiem;* works by Ives, Corigliano, others. Riverside Church, the Drive at 120th St., at 4. $5.

KENWOOD DENNARD'S ONE-MAN M.R.O.—Jazz Center, 380 Lafayette St. (505-5660), at 8. $10.

MARCO RIZO AND QUARTET—See 4/23.

ESTELLE ORINGER, pianist. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 3. Free.

LUCILLE BEER, mezzo-soprano/**MICHAEL BARRETT,** pianist. Ravel's *Five Greek Songs;* selections from Mahler's *Des Knaben Wunderhorn;* Brahms lieder; songs by Bernstein, Weill. Greenwich House Music School, 46 Barrow St. (242-4770), at 3. $10.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with the John Orr Quartet; offering. At 7: The William Hooker Quintet; $3. Lexington Ave. and 54th St.

VISHNU WOOD AND THE SAFARI EAST—African American jazz and other music. JASA, 40 W. 68th St. (724-3200), at 3:30. $1.

POMERIUM MUSICES/BALTIMORE CONSORT—Music Before 1800: Willaert, Lassus, Frescobaldi. Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $9.

NOVA CHAMBER ENSEMBLE—Barvinsky's Piano Trio in a; Haydn's Piano Trio No. 6; Dvorak's Piano Quartet Op. 87. Ukrainian Institute of America, 2 E. 79th St. (260-3891), at 5:30. $10.

JAMES KASS, guitarist, with other instrumentalists. Latin American solo guitar music and Kass's *Country Serenade.* Christ and St. Stephen's Church, 120 W. 69th St. (884-2778), at 3. $7.

IRIS BROOKS/PETER GRIGGS—Early American music for flute and guitar. Fraunces Tavern Museum, 54 Pearl St. (425-1778), at 2. Free with admission, $2.50.

BRONX ARTS ENSEMBLE ORCHESTRA, Andrejs Jansons conductor; Fordham U. Chorus, soloists. Haydn's *The Seasons;* selections from Rodgers and Hammerstein's *South Pacific.* Fordham U. Church, Bronx Rose Hill Campus at Southern Blvd. (549-1899), at 3. $8.

EDGEHILL ENSEMBLE—Music for winds by Britten, Fine, Ibert, Klughardt, Farkas. Edgehill Church, 2510 Independence Ave., Bronx (749-4976), at 3. $5.

CLEO LAINE/JOHN DANKWORTH—Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 8. $14–$17.

CREMONA STRING QUARTET—Works by Mozart, Griffes, Prokofiev, Albrechtsberger. Queensborough Community College, 56th Ave. and Springfield Blvd., Bayside (718-631-6393), at 3. $6.

GRACE CHORAL SOCIETY OF BROOKLYN, Alexander Rom conductor. Poulenc's *Stabat Mater;* Sviridov's *Kursk Songs.* St. Jacobi Church, Fourth Ave. at 54th St. (718-972-9771), at 4. $7.50, in advance $6.50.

SHAUNA HOLIMAN, soprano. Brooklyn Museum, Eastern Pkwy., at noon. Free.

QUEENS STRING QUARTET, with pianist Gwendolyn Mok. Schubert's *Quartettsatz;* Bartok's Quartet No. 5; a Brahms Piano Quintet to be announced. Queens College Rathaus Recital Hall, LIE and Kissena Blvd., Flushing, at 2. $5.

QUEENS COLLEGE ORCHESTRAL SOCIETY, Constantine Kitsopoulos conductor. Colden Center, LIE and Kissena Blvd., Flushing, at 2. $8–$10.

NEW MUSIC CONSORT—Music by Cage, Crumb, Harrison, Olan (premiere). Wave Hill, Independence Ave. and W. 249th St., Bronx (549-3200), at 3. $10.

BARGEMUSIC—See 4/21. Today at 4.

ARI EISINGER, blues singer-guitarist, music from the '20s and '30s/**LARRY SIEGEL,** folksinger-instrumentalist. Uptown Coffeehouse, Riverdale-Yonkers Society for Ethical Culture, 4450 Fieldston Rd., Bronx (866-5786), at 7. $4.

Monday, April 25

ORPHEUS CHAMBER ORCHESTRA, with Heinz Holliger, oboist-hornist. Mozart's Symphony No. 33, and Oboe Concerto No. 1 K. 313; Carter's *Pastoral* for English Horn, Marimba, and Strings; Wagner's *Siegfried Idyll;*

Respighi's *Ancient Airs and Graces,* Suite No. 1. Carnegie Hall at 8. $11–$17.50.

NEW YORK PHILHARMONIC, James DePreist conductor; the Modern Jazz Quartet and the Boys Choir of Harlem. John Lewis's *Tales of the Willow Tree;* Bernstein's *Chichester Psalms;* Ellington's *Praise God and Dance;* Strayhorn's *Take the A Train;* music by Lewis. Benefit for the Harlem School of the Arts. Apollo Theater, 253 W. 125th St. (864-0372), at 8. $10–$25; benefit concert and party, $150 (355-0356).

NEW YORK STRINGS—Jazz string quartet with guitar and bass; guest trumpeter Jon Faddis. Music of Gershwin, Ellington, Strayhorn, Gillespie. Weill Recital Hall at Carnegie Hall at 8. $10.

U.S.C. CHAMBER SINGERS, from California. Certon, di Lasso, Haydn, Brahms, Morten Lauridsen (N.Y. premiere), others. Alice Tully Hall at 8. $10.

BRENDA FITCH FAIRADAY, soprano, with pianist William Barto Jones. Program of French songs honoring the cenetennial of the soprano Maggie Teyte. Music of Duparc, Chausson, Faure, Debussy, Reynaldo Hahn, Honegger. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.

YURI VODOVOZ, violinist/**JEANEANE DOWIS,** pianist. Music by Mozart, Debussy, Sarasate. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

JONATHAN BLEY, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

ROBERT GRAWI, playing the gravikord, a new stringed instrument he has invented, based on the African *kora.* With flutist and percussionist Pip Klein in a program of traditional and original songs. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle, at 12:30. At 1:15: pianist **Alan "Rip" Wilson,** with "Ragtime Memories—From Scott Joplin to Fats Waller." Both programs are free.

QUEENS COLLEGE—The music department's Vocal Ensemble, Paul Maynard director. Rathaus Recital Hall, Queens College, LIE and Kissena Blvd., Flushing, at 12:30. Free.

Tuesday, April 26

MASTERPLAYERS CHAMBER ORCHESTRA, Richard Schumacher conductor; pianist Henriette Gartner. Handel's *Water Music* Suite; Haydn's Symphony No. 46; Mozart's Symphony No. 29; Barber's *Adagio for Strings*; Dvorak's *Notturno* for Strings; Turina's *La Oracion del Torero;* Tcherepnin's *Ten Bagatelles.* Merkin Concert Hall at 2. $5.

CHAMBER MUSIC SOCIETY—See 4/23. Tonight at Alice Tully Hall at 7:30. $18. The program tonight includes *Liederkreis,* by Schumann, sung by Frederica von Stade.

NEW YORK PHILHARMONIC—See 4/21. Tonight at 7:30.

ORY SHIHOR, pianist (N.Y. debut). Works of Beethoven, Berg, Bartok, Debusssy, Chopin. 92nd Street Y at 8. $5–$8.50.

GROUP FOR CONTEMPORARY MUSIC—Tenor Thomas Bogdan, baritone David Hamilton; New York Treble Singers. Stravinsky's *Cantata* and Russian Peasant Songs; Weisgall's *Fancies and Inventions.* Merkin Concert Hall at 8. $8.

CHORAL SYMPHONY SOCIETY, David Labovitz conductor. Tribute to Vincent Persichetti. Bach's motet *Jesu Meine Freude;* Mozart's motets *Sancta Maria, Mater Dei; Alma Dei Creatoris;* and *Ave Verum Corpus;* Persichetti's *Mass,* Op. 84. Christ and St. Stephen's Church, 120 W. 69th St. (864-7541), at 8. $7.

ST. PAUL'S CATHEDRAL CHOIR, London; John Scott conductor; organist Christopher Dearnley. Music by Byrd, Gibbons, Mendelssohn, Faure, Poulenc, Howells, Vaughan Williams; organ music by Buxtehude and Boellmann. St. Bartholomew's Church, Park Ave. and 51st St. (751-1616, ext. 227), at 8. $15, $20.

MANHATTAN BAROQUE ORCHESTRA, Kenneth Cooper conductor. Works by Bach, Telemann, Haydn. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

CARL HALVORSON, tenor/**SUSAN ALMASI,** pianist. Works by Mahler, Faure, Barber. Trinity Church, Broadway at Wall St., at 12:45. Free.

DIANE PONZIO TRIO—Original contemporary pop music. St. Agnes branch library, 444 Amsterdam Ave., at 6:30. Free.

YORK COLLEGE ELECTRIC GUITAR ENSEMBLE, George Bien director. York College mall, 94-20 Guy R. Brewer Blvd., Jamaica, at noon. Free.

JULIUS GROSSMAN ORCHESTRA—Music of Bartok, Elgar, Schubert, Verdi, Warlock. Bronx House, 990 Pelham Pkwy. So., Bronx, at 1:15. Free.

OPERA

A MIDSUMMER NIGHT'S DREAM, by Britten. Juilliard American Opera Center production of Britten and Peter Pears's adaptation of the Shakespeare play. Juilliard Symphony, Raymond Harvey conductor; staged and choreographed by Dorothy Danner. Juilliard Theater, 155 W. 65th St. (874-7515). 4/22, 26 at 8; 4/24 at 3. $10. Benefit for the Aid and Scholarship Fund.

THE TELEPHONE/THE MEDIUM, by Menotti. The Center for Contemporary Opera, Richard Marshall music director, Charles Maryan stage director, Bertram Ross choreographer. Harry De Jur Playhouse, 466 Grand St. (279-4200). 4/26, 28, 30 at 8. $10–$18.

THE MAGIC FLUTE, by Mozart, Anthony Amato director. Amato Opera, 319 Bowery (228-8200). 4/23 at 7:30; 4/24 at 2:30. $12. Seniors, children $10.

H.M.S. PINAFORE, by Gilbert and Sullivan. Through 5/29. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Wed.–Sat. at 8; Wed. at 2; Sat., Sun. at 3:30. $17.50 Wed., Thur.; $20 weekends.

LA GENERALA (*The General's Wife*)—Zarzuela by Perrin and Palacios. Repertorio Espanol, Gramercy Arts, 138 E. 27th St. (889-2850). 4/24 at 7. $16.

THE PIRATES OF PENZANCE—The Gilbert and Sullivan Light Opera Company of Long Island. Assumption Parish Church Undercroft, 55 Cranberry St., Brooklyn Heights (718-625-1161). 4/23 at 8. $10. Benefit for the parish.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—4/18–6/11. Tickets, $9–$55. 4/18 at 8: *Raymonda (Grand Pas Classique),* (new production); *The Leaves Are Fading, Ballet Imperial* (new production). 4/19 at 8: *Les Sylphides, Pillar of Fire, Symphonie Concertante.* 4/20 at 7, Gala Benefit (477-3030, ext. 246): *Stravinsky Violin Concerto* (new production), *Gaite Parisienne* (new production). 4/21 at 2: *Les Sylphides, Stravinsky Violin Concerto, Symphonie Concertante.* 4/21 at 8: *Ballet Imperial, The Leaves Are Fading, Raymonda.* 4/22 at 8: *Raymonda, Pillar of Fire, Ballet Imperial.* 4/23 at 2: *Les Sylphides, Stravinsky Violin Concerto, Gaite Parisienne.* 4/23 at 8: *Raymonda, The Leaves Are Fading, Ballet Imperial.* 4/25, 26, 28 at 8; 4/27 at 2 and 8: *The Sleeping Beauty.*

Paul Taylor Dance Company

CITY CENTER—Through 5/1. Tickets, $15–$40. 4/19, 4/27 at 8, 4/24 at 7:30: *Arden Court, Last Look, A Musical Offering.* 4/20, 23 at 8: *Roses, Ab Ovo Usque ad Mala (From Soup to Nuts), Counterswarm.* 4/21 at 8: *Cloven Kingdom, Rhapsody on a Theme, House of Cards, Syzygy.* 4/22 at 8, 4/24 at 3: *Equinox; Lost, Found and Lost; Homeward; Le Sacre du Printemps (The Rehearsal).* 4/26 at 8: *Esplanade, Runes, Brandenburgs.*

Jennifer Muller/The Works

JOYCE THEATER—To 4/24. Tickets, $20. 4/19, 21 at 8; 4/24 at 2: *Couches, Hide and Seek, City.* 4/20 at 8: *Fields, The Enigma, Into the Life.* 4/22 at 8: *Interrupted River, Occasional Encounters, Speeds.* 4/23 at 8: *Occasional Encounters, The Enigma, City.* 4/24 at 7:30: special program.

G.R.C.O.P

FLORENCE GOULD HALL—4/19–28. Tickets, $25. N.Y. debut of Groupe de Recherche Choregraphique de l'Opera de Paris. 4/19 at 7:30; 4/20, 23 at 8: *Pieces of Dreams, Inlets 2, La.* 4/21, 22 at 8; 4/23 at 3: *Pieces of Dreams, Density 21.5, Aunis, La.* 4/26 at 7:30; 4/27 at 3 and 8; 4/28 at 8: *Jardincour* (U.S. premiere), by Susanne Linke, with music from *La Traviata.* French Institute/Alliance Francaise, 55 E. 59th St. (355-6100).

Other

AIRJAZZ—N.Y. debut of the troupe from Colorado, in "An Evening of Modern Fun." A blend of dance, juggling, mime, illusion. BMCC Triplex, 199 Chambers St. (618-1980). 4/22, 23 at 8. $12, $15.

ANNABELLA GONZALEZ DANCE THEATER, in "Dance/Think," a program whose music goes from Beethoven to the sounds of whales. Bronx Community College, University Ave. and W. 181st St., Gould Memorial Library. 4/18, 25 at 11 a.m. and 1. Free.

ANTHROPOLOGY OF DANCE STYLES—Anahid Sofian, The Significance of Armenian Women's Solo Dance; **Chung Lo,** with classical, traditional, and folk dances of China; **John O'Keefe,** Irish step-dancing; **Carlotta Santana,** "The History and Culture of Flamenco." Queens College Rathaus Hall, L.I.E. and Kissena Blvd., Flushing (718-428-5650). 4/22 at 7:30. Free. Donation $3 for reception.

ARIELLA VIDACH—Premiere of *Remote Control,* an evening-length video-dance collaboration by choreographer Vidach and video artist Claudio Prati, music by Robert Fripp. Ethnic Folk Arts Center, 179 Varick St., near Houston (254-5083). 4/23, 24 at 8:30. $8.

BARBARA ALLEN—"Red, Used and New," a program including premieres *of Valentinos* and *The Red Swan,* and the revival of *Cold Steal.* DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/21, 22, 23 at 8; 4/24 at 3. $10.

CELEBRATE BROOKLYN—"Prime Movers," last program of the festival: collaborations between Brooklyn choreographers and Musicians of Brooklyn Initiative composers. Prospect Park Picnic House, PPW and 3rd St. (718-788-0055). 4/24 at 3. $5.

CELLAR DOORS DANCE, a new five-member company, in *Nightlight,* an evening-length work choreographed by Diane Vivona and Louisa Laurie. Westbeth Theatre Center, 151 Bank St. (924-0077). 4/21, 22, 23 at 8; 4/24 at 3. $8.

CLAIRE PORTER—"Portables," an ongoing series. Warren Street Performance Loft, 46 Warren St. (732-3149). 4/21, 22, 23 at 8. $8.

CLAUDIA GITELMAN/DANCE THEATRE PIECES—Premiere of *Pieces of String,* and repertory works. Nikolais/Louis Choreospace, 38 E. 19th St. (777-1120) 4/22, 23 at 8; 4/24 at 5. $8.

DANCE CENTER—Yves Musard's new work *On Monday We Will Eat Rice and Beans.* Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 4/23, 24 at 8. $8.

DAVID ZAMBRANO—A new group piece, *Rifle.* Also a solo performed by Zambrano. P.S. 122, First Ave. and 9th St. (477-5288). 4/22, 23, 24 at 9. $8.

DEMETRIUS A. KLEIN & DANCERS—Premieres of two multimedia works by Klein; also *Crumbling Beauty.* Merce Cunningham Studio, 55 Bethune St. (924-0077). 4/22, 23 at 9; 4/24 at 3. $7.

FIELDAY—Work by 21 "emerging chorepgraphers," in a nonstop performance. The Field, at Eden's Expressway, 537 Broadway, north of Spring St. (966-3717). 4/23, 7–midnight, with seatings every half hour. $5.

GINA BUNTZ—A solo concert, including two premieres and repertory. Whitney Museum at Equitable Center, Seventh Ave., 51st–52nd Sts. 4/21 at 7:30. Free.

NAGOYA ODORI, the classical Japanese dance company, 12 dancers and 15 musicians, with traditional costumes, makeup, sets, instruments. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133). 4/25 at 8. $15, $20.

PILAR RIOJA—Classical Spanish and flamenco dance. Three different programs at two theaters. **Gramercy Arts Theater,** 138 E. 27th St.; $15, $23: 4/19, 20, 5/3, 4, 5, 7 at 8; 5/8 at 7—new program. 4/21, 28 at 8—"Cuenta y Cascabel." 4/26, 27 at 8—"Duende." **Equitable Tower,** 787 Seventh Ave. at 51st St.; $18, $23: 4/23 at 8—"Cuenta y Cascabel." 4/30 at 8: new program. 5/1 at 3: "Duende." 889-2850. Also at **Lehman Center,** Bedford Park Blvd. and Goulden Ave., Bronx (960-8833). 4/24 at 3; $13–$17.50.

SCHOOL OF HARD KNOCKS—Premiere of *Human Voice;* revival of *5 Car Pile Up* (excerpt). Danspace Project, St. Mark's Church, Second Ave. and 10th St. (674-8112). 4/21, 22, 23, 24 at 8:30. $6.

WORKS AND PROCESS—Excerpts from *Five (Concerto for Amplified Cello),* a new work by Jean-Pierre Bonnefoux, with music by Charles Wuorinen. With New York City Ballet dancers Jock Soto and Maria Calegari, and cellist Fred Sherry; set design by Gary Stephan. The work will have its premiere 4/28 by the New York City Ballet. Guggenheim Museum, 1071 Fifth Ave. (360-3503). 4/24 at 7: 4/25 at 8. $10.

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

CALENDAR NOTES include a pair of antiques-and-memorabilia-related events for the collector: The **Metropolitan Opera Archives Bazaar,** a must for any operaphile or just plain fan, will be on the Grand Tier of the opera house, 4/24, noon–4. Books, records, programs, autographed photos from the old days, Archives T-shirts, posters, and other collectibles, will be for sale, and the Met Archives will benefit. Admission is $5, and it's fun just to poke around and reminisce and maybe wish a bit; to help in that department, soprano Zinka Milanov will be the guest of honor, in a nod to the 50th anniversary of her house debut. Also, costumes from past performances, some designed by Beaton and Berman, will be for sale . . . The **New York Armory Antiques Show** is back for its spring stand at the Seventh Regiment Armory, Park Ave. and 67th St., 4/20–24, with 110 exhibitors from the U.S., Canada, France, and England. Furniture, Oriental rugs, jewelry, scuplture, linen, scrimshaw, music boxes, treasures large and small—for a price, of course. Admission is $6; 4–9 Wed.; noon–9 Thur.–Sat.; noon–6 Sun.

LOATS AND SHIPS—The first annual **Sikh Day Parade** will be 4/23, celebrating Baisakhi, the first day of the month of Baisakh on the Punjabi/Indian calendar. The paraders begin assembling at 11:30 a.m., and it all starts at 1, at Broadway and 38th St., proceeding along Broadway down to 14th St. From 3 to 5 at Union Square Park, there'll be a Punjab Fair, with music, booths, souvenirs. Five robed horsemen will lead the march of Sikhs, and there'll be floats, music, balloons, marching bands, and one float that's a replica of the Golden Temple . . . **Fleet Week** is being celebrated 4/21–25, and among the ships berthed hereabouts will be the battleship *Iowa,* the aircraft carrier *America,* a Coast Guard cutter. Nine Navy ships and others will take part in a nautical parade, 4/21 about noon, coming in under the Verrazano Bridge as they head for their berths. We can all visit these ships 4/22, 23, 24, 10–4; call 826-4653 to check locations, or see daily papers. At press time, for example, the *Iowa* was to be berthed at Pier 88, 48th St. and the Hudson, others at Manhattan, Staten Island, Bayonne, or Brooklyn piers.

AUSES AND REVELS—The 1988 **Kips Bay Boys' Club Decorator Show House,** benefiting the after-school programs provided by the Boys' Club at the Bronx Clubhouse, opens 4/26 with a preview gala, 6–8, and continues open through 5/15. This year's interior-design showcase is the 1920 townhouse at 603 Park Ave. at 64th St., and you'll read more about what's been done to it in this column next issue, but note that among the original details are Philip Johnson designs and a pantry silver safe. Tickets for the preview are $125 (893-8600) . . . **Playing for Our Lives** is more than a concert—it's a fund-raiser for the AIDS Resource Center and its work in providing supportive housing. Liz Smith and Arthur Laurents will co-host the event, 4/21 at 8, at Alice Tully Hall. The Hot Lavender Swing Band, along with the Lesbian and Gay Big Apple Corps Symphonic Band, pianist James Adler, and conductors Nanisi Barrett and Jim Cochrane, will play music by American composers like Bernstein and Sousa and Rodgers, and other '30s and '40s hits. Tickets are $15–$35, benefactors up to $500 (869-2922) . . . More music with a cause, at **Cavalcade of Stars,** 4/26 at 8 at Carnegie Hall, to benefit the Shield Institute for Retarded Children. You'll hear the West Point Glee Club, pianist George Shearing, actress Carol Lynley, tenor Enrico Di Giuseppe, Tito Puente's band, the Kit McClure Big Band, and lots more. $25–$200 (543-3400) . . . 4/24 is this year's **Walkamerica,** the annual 1988 March of Dimes Birth Defects Foundation participatory fund-raiser. It's a 30-K walk, and to register, call 1-800-221-5200 (note: use the 1-800 even from 212 numbers).

RINGLING BROTHERS AND BARNUM & BAILEY CIRCUS—Through 5/1. The 118th edition of the "greatest show on earth," with wild animals, trapeze artists, clowns, acrobats among the acts from around the world, has "Safari Fantasy" as a theme, in a tribute to the African continent: Tahar, a hypnotist who works on a gaggle of alligators; Zulu warriors, baboons and lions (with trainers), and more. 4/20 at 2 and 7:30; 4/21 at 10:30 and 7:30; 4/22 at 2 and 7:30; 4/23 at 10:30, 2:30, 7:30; 4/24 at 1 and 5:30; 4/26 at 7:30; 4/27 at 2 and 7:30; 4/28 at 10:30 a.m. and 7:30; 4/29 at 2 and 7:30; 4/30 at 10:30, 2:30, 7:30; 5/1 at 1 and 5:30. At Madison Square Garden Arena (563-8300); $7.50–$12.50, with children's discounts at some. Please note: Certain performances may be canceled because of basketball scheduling.

WORDS ABOUT IDEAS—PEN American Center's program **An Evening of Gombrowicz,** 4/24 at 7, will be held at Loeb Student Center, NYU, 566 LaGuardia Pl. Timothy J. Reiss will introduce Susan Sontag, Janusz Glowacki, Czeslaw Milosz, and this magazine's theater critic, John Simon, to read from the works of the Polish writer. The event is free . . . The actor and director Maximilian Schell and the artist and writer Josef Albers will be the pairing for **Homage to Albers,** 4/26 at 5:30, at the Guggenheim Museum (360-3503). Schell, a friend of Albers's and a collector of the artist's work, will read from the poetry and letters, and talk about the artist. $6 . . . The Nigerian writer Chinua Achebe will read from his own writings 4/24 at 5, at the New York Society for Ethical Culture, 2 W. 64th St. It's the annual **Black Roots Festival** of the Frederick Douglass Creative Arts Center, and other guests of the day include the Pulitzer Prize–winners August Wilson and Rita Dove. James Baldwin and John O. Killens will be memorialized during the day's program. $15 (944-9870).

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Sky Show: "The Space Telescope: New Eyes on the Universe," narrated by Kirk Douglas, and "Cosmic Illusions," Harry Blackstone Jr. as narrator. Mon.–Fri. 1:30 and 3:30; Sat. 11 a.m. and 1–5 hourly; Sun. 1–5 hourly. $3.75; children 2–12, $2; seniors, students, $2.75.

TOURS

CHELSEA—"Neighborhood of Divine Inspiration," first walk of the spring by the New-York Historical Society (873-0125). 4/24 at 2, meet in front of the Chelsea Hotel, 23rd St. between Seventh and Eighth Aves. for a two-hour trek that ranges from neighborhood churches to a baking company to literary and theatrical sites. Rain or shine, no advance reservations; $10.

GATEWAY TO BROOKLYN—A walk around Brooklyn Heights with the Brooklyn Historical Society (718-624-0890). 4/23 at 1, meet in front of the Municipal Building, by the Borough Hall subway-station entrance on Joralemon St. $5.

LOWER EAST SIDE— Tour with Oscar Israelowitz, author of *Guide to Jewish New York City.* Includes stops at historic synagogues, a candy store, a pickle barrel, Orchard St., a Kosher-wine factory. 4/24 at 1, meet at Canal and Essex Sts. $10.

SOHO/ASTOR PLACE—Walks with Stanley Seidman. Each Sat. at 2, meet near Pearl Paints, S.W. corner of Broadway and Canal St.: shops, cast-iron architecture, galleries. Each Sun. at 2, meet in front of the Cable Building, 611 Broadway, N.W. corner of Houston St.: Grace Church, landmark buildings, anecdotes on John Jacob Astor, Peter Cooper et al. $5 (718-897-6205).

BIKE TREK IN RIVERSIDE PARK—Includes neighboring buildings on the Drive, as well as monuments. 4/23 at 1, meet leader Tim Gilfoyle on N.W. corner of 72nd St. and Riverside Dr.on N.W. corner of Riverside Dr. and 72nd St. Free. Riverside Park Fund (870-3070).

BOHEMIAN DAYS—"Greenwich Village in artistic and sexual revolt, 1910–30." A 90-minute walk with Michael Levin (924-7187). 4/24 at 1; phone to reserve and for meeting place; $7.

HOLIDAYS IN NEW YORK—4/23 at 1: Meet on S.W. corner of Seventh Ave. and 27th St. for a three-hour tour that takes in both **historic Chelsea and the Cecil Beaton photography exhibit** at the Fashion Institute of Technology; includes a stop at the Chelsea Hotel; $12. 4/24 at 10 a.m.: Meet in front of 10 Columbus Circle (Eighth Ave. and 58th St.) for a five-hour **Harlem Gospel Tour;** includes a church service with gospel music, brunch at Sylvia's restaurant, and a visit to the Studio Museum, with a look at history, architecture, and culture along the way; $25, includes admission, brunch, and a cocktail; reservations necessary for this one (765-2515).

MUNICIPAL ART SOCIETY TOURS—4/23, 1–4, Olmsted's Central Park, with Albert Fein; $12. Series by Barry Lewis: "Neighborhoods in Transition" includes Sun. bus and walking tours, 10–5, preceded by a related lecture Wed. at 6; $55 (935-3960). Lecture/Tour II: 4/20 and 23, downtown Brooklyn—Crown Heights, Children's Museum, Pratt, Bedford-Stuyvesant, more (lunch stop; take your own or buy).

SOHO—Galleries and shops, with Adventure on a Shoestring; 4/23 at 12:30; phone for meeting place (265-2663). $5.

NEW YORK WALK-ABOUT—4/24 at 11 a.m. and 2, "Millionaires' Row, the Mighty Tycoons"; meet at S.E. corner of Fifth Ave. and 77th St. 4/24 at 11 and 2, "South and West of Central Park, the Grand Boulevards"; meet on N. E. corner of Seventh Ave. and 57th St. (582-2015 weekdays, 9 a.m.–5; 914-834-5388 evenings, weekends). Each tour, $7.

SIDEWALKS OF NEW YORK—4/23 at 1: "Magnificent Murray Hill": meet in front of the Pierpont Morgan Library, 29 E. 36th St. 4/23 at 6: "Ye Olde Tavern Tour"; visits to historic bars and taverns, including the White Horse and Minetta; meet at the Astor Pl. subway stop at the kiosk across from Cooper Union (drinks, tips not included). 4/24 at 1: "Village Homes of the Rich and Famous"; meet at Washington Square Arch, foot of Fifth Ave. Each tour, $10 (517-0201).

JACKSON HEIGHTS—"Latin Imprimaturs," a four-hour walk in the Queens neighborhood with the Museum of the City of New York (534-1672; ext. 206). 4/24, before 11 a.m., meet at S.E. corner of Roosevelt Ave. and 74th St., to visit churches, bodegas, restaurants, a part of the scene in the lives of Latin American immigrants and their descendants. $10; lunch stop along the way (you buy your own).

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 4/24, 11:30 a.m.–4, "Changing Coney Island"; $10 excluding lunch. 4/24, 10 a.m.–1, "Urban Wildflowers and Trees"; $10. 4/24, 1–4, Carnegie Hill Photo Scavenger Hunt"; a walk, a hunt, a clue list; take a camera and film will be provided; $18 includes photos. 4/24, 11:30–4, the East Village and Old Merchant's House, a brunch and walk; $15 excluding lunch. 4/24 at 1, Chelsea Hotel, visits to studios; $15.

CENTRAL PARK—4/24 at 2, meet at the Dairy, 65th St. west of the Zoo, for "This Bud's for You," to watch spring at work on the park's greenery. Free.

SHOREWALKERS OF NEW YORK—4/23, South Bronx Coast from Hunt's Point. Meet at 10 a.m., Hunt's Point and Southern Blvd. benches (take IRT No. 6 train) (718-499-9779). $3.

BROOKLYN BIRD CLUB—4/23 at 8:30 a.m., a bird-watching field trip in Prospect Park; meet at Grand

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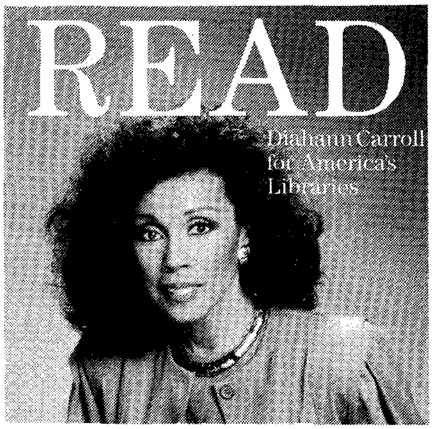


Army Plaza entrance; free. Also walks for beginner-birders, each Sat. in Prospect Park; meet at 9 a.m., at Grand Army Plaza entrance (718-522-2640); free.

LOOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 4/23, Van Cortlandt Park, Bronx. 4/24, Prospect Park, Brooklyn.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): A Wetlands walk every Sun. at 1; $2 . . . **Brooklyn Botanic Garden,** 1000 Washington Ave. (718-622-4433): Sat. and Sun. at 1, through mid-November, walks highlighting seasonal flowerings and attractions; free . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): 4/24 at 8 a.m., a spring bird walk, to see (we're told) yellow-rumped warblers; $2. A greenhouse-and-garden walk, every Sun. at 2:15; free.

URBAN PARK RANGERS—Walks and workshops, most of them free. Call borough offices for the weekend lineup: Bronx: 548-7070 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3080; Queens: 718-699-4294; Staten Island: 718-816-5456.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698.

SPORTS

BASEBALL—Yankees, Yankee Stadium, 161st St. and River Ave., Bronx (293-4300). 4/22 at 7:30: vs. Toronto; 4/23 at 7:30: vs. Toronto; 4/24 at 1:30: vs. Toronto; 4/26 at 7:30: vs. Kansas City; 4/27 at 7:30: vs. Kansas City; 4/28 at 7:30: vs. Kansas City. $7.50-$11 . . .**Mets,** Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). 4/18 at 7:35: vs. Philadelphia; 4/19 at 7:35: vs. Philadelphia; 4/20 at 7:35: vs. Philadelphia. $6–$11.

BASKETBALL—Knicks, Madison Square Garden (563-8300). 4/19 at 7:30: vs. Chicago. $8–$20; **Knicks** playoff tickets will go on sale 4/19 at 10 a.m. if they qualify. Tickets will be sold in five-game strips, $55–$125 . . . **New Jersey Nets,** Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 4/19 at 7:30: vs. Atlanta; 4/23 at 7:30: vs. Milwaukee. $6–$25.

BOXING—Madison Square Garden (563-8300), Felt Forum. 4/28 at 7:30. Live card of professional bouts. $10–$20. **WRESTLING**—Madison Square Garden (563-8300), 4/25 at 7:30. World Wrestling Federation matches. $9–$15.

KARATE—Karate Championship Tournament, 4/24 eliminations at 1, finals at 3. Competition in all classes, fighting forms, weaponry, breaking and self-defense. Gleason's Arena, 29 Front St. (718-797-2872), Brooklyn. $10.

STEPS—U. S. Men's Olympic Trials, 4/24 at 11 a.m. The public is invited to cheer on Americans competing for the 1988 Olympics in Seoul. Running events are also planned for the general public. Liberty State Park, Jersey City, New Jersey. Sponsored by the New York Road Runners Club (860-4455). $5–$20 . . .**Bronx Special Olympics,** 4/24 at 9:15 a.m. Runners of all ages and paces are invited to participate in these 2 and 10-mile runs. Proceeds go to a Special Olympics Fund. Mentally retarded will take part in demonstration sports in between events. Pelham Pkwy. and Williamsbridge Road, Bronx (798-8952).

HORSE RACING—Aqueduct, through May (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 4/22, Bold Ruler; 4/23, Wood Memorial Invit.; 4/24, Excelsior Hdcp.

CHILDREN

THE LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor, presents *Music From the Movies and Television,* part of the Happy Concerts for Young People Program. 4/23 at 11 a.m. and 1. Avery Fisher Hall, Broadway at 65th St. (874-6770). $10–$20.

STORY HOUR—A selection of picture books will be read in French for children ages 6–8. 4/22 at 4. French Institute/Alliance Française, 22 E. 60th St. (355-6100, ext. 215). $1.

PURSUING YOUR PAST—A workshop in which participants learn to investigate the history of their neighborhoods. 4/23 at 2; also, at 3:30: Storyteller Davis Bates in a program entitled *Singing a Story of History.* Musuem of the City of New York Auditorium, Fifth Ave. at 103rd St. (534-1672). $3; children, $1.

FAMILY WORKSHOP—A workshop in which participants can recreate Israel's famous landmarks and landscape by using clay, chicken wire, paints, and other items; also, families can learn folkdances and folksongs in celebration of Israel's 40th Anniversary. 4/24, 2–4. Yeshiva University Museum, Furst Hall, Room 501, Amsterdam Ave. and W. 185th St. (960-5390). $3; $2.50, children; general public welcome (reserve).

DR. TOM AND SEUS—See this comedy team perform slapstick and subtle mime. 4/24 at 3. 92nd Street Y, 1395 Lexington Ave. (996-1100). $8.

FOLKSINGER—Join Heather Bishop for an afternoon of popular children's songs. 4/24 at 2. Brooklyn Center for Performing Arts, Brooklyn College, Flatbush and Nostrand Ave. Brooklyn (718-434-1900). $5.

ADVENTURES IN STAR WORLDS—Take a thrilling spaceship adventure beyond the stars with the Puppetworks. Every Sun. through 5/15 at 1 and 3. The Puppetworks Theatre, 287 Third Ave., Park Slope, Brooklyn (718-834-1828). $3.75. Reserve.

NUMBER TWENTY-ONE—A musical play for children about the great Puerto Rican baseball player Roberto Clemente. 4/18, 20, 22, 25, 27, and 29 at 10:30 a.m. Lincoln Square Center Auditorium, 250 W. 65th St. (496-8009). $2 (reserve).

JACK AND THE BEANSTALK—A musical version of the classic tale directed by Bill Wheeler. 4/22 at 1. Wings Theatre, 112 Charlton St. at Greenwich St. (645-9630). $5.

MERMAIDS—The Hans Christian Andersen story set to music with dance and puppetry. Saturdays, 4/23–5/7; Sundays, 4/24–5/8; all performances at 1 and 3:30. Hartley House Theatre, 413 W. 46th (666-1716). $5 (reserve).

STORY HOUR—Children, ages 4–8 can enjoy at special story hour. 4/21 at 4. Books of Wonder, 132 Seventh Ave. at 18th St. (989-3270). Free.

A CHILDREN'S PLAY—See the musical *Mio,* about a young boy who is misunderstood by those who know him. 4/23, 4/24, 4/30, and 5/1. Saturdays at 3 and Sundays at 6. Speech and Theatre Building, Room B-02, Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-6096). Free (first-come basis).

STORY HOUR—A variety of stories and tales. Every Sun. at 11 a.m. Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Free.

PUPPET SHOW—*Tanglewood Tales* presented by Tom Lahrman. 4/23 and 4/24 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3 (reserve).

STORY HOUR—Listen to stories, then have cookies and milk. Every Sat. at 11 a.m. Hudson Street Papers, 234 Third Ave. (529-9748). Free.

CLAY PIT PONDS—End of Carlin St. off Sharrotts Rd., Charleston, S.I. (718-967-1976). 4/21 and 4/28, 3:30–5: "After-School Nature Program"—A variety of seasonal topics will be presented as youngsters learn how plants and animals react to the lengthening days of spring; children should dress according to the weather and wear boots. Free (reserve).

SPECIAL EXHIBITS—Babar At Parsons—A mixed media exhibit of *Babar* books, original drawings, video animations, toys, and other three-dimensional objects by Laurent de Brunhoff, 4/23–4/27. Parsons School of Design, The Gallery, 66 Fifth Ave. (742-8944). Free. Call for gallery hours . . . **Performance Art And Puppetry**—Through 4/22: "Yesterday: Reflections On Childhood," an exhibit featuring works by Asian American artists. Asian American Arts Centre, 26 Bowery (233-2154). Gallery hours: Mon.–Fri., 11 a.m.–6; Free . . . **Art of Urban Indian Children**—See artwork by Native American children living in New York City and Buffalo; all projects relate to Native American culture and heritage; also, **Indians as Children See Them**—An exhibit of artwork by New York City schoolchildren grades k–12, based on an American Native theme, and judged by a five-member arts team. Both exhibits through 5/8 at The Museum of the American Indian, Broadway at 155th St. (283-2420). Hours: Tue.–Sat., 10 a.m.–5; Sun., 1–5. Adults, $3; children, $2; Native Americans, free. . . **Carnival of Toys**—Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more. Through spring at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.-Sat., 10 a.m.-5; Sun. and holidays, 1-5. Free with admission; adults, $3; children, $1.

LONG RUNNERS—Mostly Magic: Magicians Johnny Ace Palmer and Imam, Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3; *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4 . . . **Michael Taubenslag Productions:** 4/24 at 1:30: *The Funzapoppin' Magic Show;* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . .**The Little People's Theater Company:** Every Sat. and Sun. through 6/19; at 1:30: *Three Little Pigs;* at 3: *Red Riding Hood.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Party Center:** Every Sat. and Sun. at 1: *Cinderella,* plus a sing-along program; performed by the Papageno Puppet Theatre at West Side YMCA, 5 W. 63rd St. (874-3297). $6 (reserve) . . . **New Media Repertory Company:** Every Sat. at 3, through 6/4: *Alfred the Dragon;* a children's show with participation. New Media Repertory Co., 512 E. 80th St. (734-5195). $4; adults, $4.50.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 4/23, 1-2:30: "Family Workshop, Returning Birds"—Welcome the birds back from their vacations on a walk with Sarah Elliott. Free (reserve). . .**The Dairy:** 64th St., mid-Park (397-3183). 4/24, 1:30-4: "Art in the Park"—Learn new ways of drawing the natural beauty of Central Park. Free (reserve).

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). See a variety of children's programs including *Dennis the Menace, The Hobbit, Life Is A Circus Charlie Brown,* and more. Every Saturday through 5/21 at 12:30 and 3. Museum hours: Wed.-Sat. noon-5 and Tue., noon-8. Suggested contribution for admission: $4, adults; $3, students; $2, children.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 4/23 and 4/24 at 1 and 3: "Nature Sketch Books"—Create an original Japanese fold-out sketch book that becomes your diary of animals and living things. Exhibits: "Nature Area"—Animals to observe."Pageant of Puppets"—Puppets, marionettes, puppet films, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn to use finger, rod, and hand puppets.Hours: Tue.-Fri. 1-5; weekends, 11 a.m.-5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.-6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet Gor-don, the talking robot, program a rock video., find out if you can recognize your own voice, and watch a show with 32 video projectors.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Weekend theme for 4/23, 4/24: "Lions and Horned Creatures: Ancient Near Eastern Art"; weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center. Films, Sat. at 10:30 a.m. and 2, Uris Orientation Theater, include *The Intruder, Why Mosquitoes Buzz in People's Ears, Clay,* and *A Unicorn in the Garden.* Slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30-3. Free (with admission).

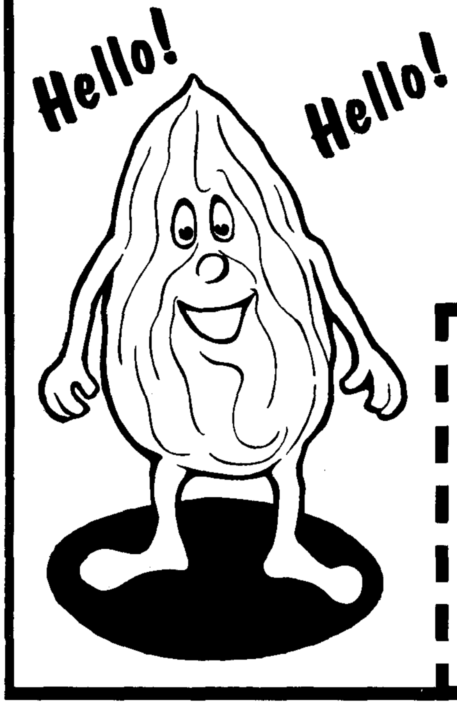
BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 4/23 at 2: "The Magic of Mummies and More"; 4/24 at 2:45: "Animal Sound Receivers"; also, "Doctor Dimension and the Rulers of the Universe"—An exhibit in which children meet Doctor Dimension and explore measurements by building with lightweight tubing, comparing weights of every day objects, comparing size of objects, experiencing time in a special timed game, and much more. Daily exhibits: "Sounds Around"—How humans hear and create sound, complement an exploration of music and sounds from other cultures of the world. Musical instruments, sounds from nature, and noisy objects are examined. "Under Your Feet"—Children explore geology, crystals, minerals, and soil with microscopes. "Boneyard"—Skeletons and muscles of humans and animals are revealed to teach how bodies work. Hours: Mon., and Wed.-Fri., 2-5; Sat., Sun., and 10 a.m.-5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Sunday Family Workshop: 4/24 at 1 and 3: "Paint on Shape: Abraham Joel Tobias"—Observe the different shapes of paintings; also, 4/24 at 2: "Imagine a Myth"—Storyteller Scott Laughead and musician William Gleason will perform Greek myths. 50 cents. Museum hours: Tue.-Fri., 10-5; Sat., Sun. noon-5:30. Adults, $2; children, $1 (must be accompanied by an adult).

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005)., 4/23, 4/24 at 2 and 3: "One Hundred and Counting"—See the 100th episode of *Innovation* plus a taped interview with Walter Cronkite. Free (with admission). Hours: Wed.-Sun., 10 a.m.-5. Admission: Adults, $2.50; children, $1.50.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6-12. . . Every Sat. at 11 a.m.: "Arty-Facts"—A workshop that explores art concepts with games. Both programs free with museum admission. Hours: 10 a.m.-5, daily. Closed, Tues. Adults, $3; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 4/23 at 2: "Fantastic Finger Families"—Family groups of all ages will have a chance to make family puppets in a special family workshop; $2 (in addition to admission). Reserve; through October: "Tales in Tall Trees," an exhibit about story-making located in the first floor gallery. Hours: Wed.-Fri. 1-4, Sat.-Sun., 11 a.m.-5. $2.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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen Trio. 4/20: John Jonas Group. 4/21: Norman Pors Group. 4/22, 23: Richie Vitale Group. 4/24: Connie Cobbs Group. 4/25: Rick Savage Group. 4/26: Joan Stiles Group. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 4/20: Claire Donahue; Lonely Joker. 4/21: David Duke; Great Divide. 4/22: Occam's Razor; Bangaroo. 4/23: Dots Will Echo; The Crows. 4/24: Steve Holley and Jim Vivino Revue. 4/25: Longhouse; Detour. 4/26: Unexpected Company; Comedy night. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 4/24: Max Roach Double Quartet. 4/25: Don Pullen, George Adams and Michele Hendricks. 4/26–5/1: Sarah Vaughan. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 4/20: An evening with Special EFX. 4/21: Henry Lee Summer. 4/22: John Abercrombie Trio featuring Peter Erskine and Marc Johnson; Elements with Mark Egan and Danny Gottlieb featuring Bill Evans, Clifford Carter and Steve Kahn. 4/23: 5th Annual Fast Folk Music show featuring Marcie Boyd, Shawn Colvin, Eric Frandsen, Jack Hardy, Josh Jaffen, David Massengil, Rod McDonald, Richard Meyer, Germana Pucci, Frank Tedesco and Judy Zweiman. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 4/23: Buster Williams with Steve Kuhn. 4/24: The Aloiso Aguiair Trio with Edison Machado and Edson Lobo. 4/25–30: Ron Carter with Steve Kuhn. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 4/24: Hank Jones Quartet. 4/25: Hamiet Bluiett Telepathic Big Band. 4/26–5/1: Red Rodney Quintet. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). 4/22 from 8–midnight: Sol Yaged and his Jazz All-Stars. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 4/21: Comedy night with Chris Ward, Anne Berman, Soby, Mark Shaw, Michael Holmes. 4/22: Greg Ryan hosts Ballad Night with Marybeth Lahr, Jim Hawkins and Josephine McNamara. 4/23: Tim Britton and Carol Hunner. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 4/24: Anita O'Day. 4/25: Les Paul Trio. 4/26–5/1: The Toots Thieleman Quartet. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant. 4/21–23: The Judy Carmichael Trio. 4/26–30: Jazz-pianist Tommy Flanagan. Sets Thu.–Sat. at 9:30 and 11. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 4/20: Chuck Fowler. 4/21: Kieth MacDonald. 4/22, 23: Kieth MacDonald with Lisle Atkinson. 4/24: Dave Berkman. 4/26–28: Hal Schaefer. **Upstairs:** 4/22 at 8: One Man Band; followed by Mario Cantone at 10; and Mimi Cohen at 11:30. 4/23 at 8: Jim Dawson; followed by Cabaret at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 4/20: STUFF II featuring Gordon Edwards. 4/21: Madcaps; Trouble Shooters. 4/22: The Fields; The Funsters. 4/23: No Boundaries; Homeboys. 4/25: Midnight Jam with Andy Rosen. 4/26: Gunrunners; Firefall. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 4/23: Pianist Fred Hersch with Mike Formanek. 4/24, 25: Pianist Harry Connick, Jr. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 4/20: Jean-paul Bourelly Group. 4/21: Sonny Sharrock Quartet. 4/22, 23: Eugine Chadbourne. 4/24: Hank Roberts; Soup with Judith Ren Lay. 4/25: Karl Berger Group. 4/26: Big Schlombo Series featuring Mike Rimboud, Eric Wood Group, Dennis McCafferty. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant with Enriquez "The Wildman" and his group featuring Kennwood Dennard, Alex Blake and Gerry Gonzales, every Tue.–Thu. from 10–2 a.m., Fri.–Sat. 10–3 a.m. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 5/7: Singer Julie Wilson in *Julie Wilson Sings Jule Styne*. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 4/20: Silent Listener. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 4/20, 27: Greg Stier; Straight Up. 4/21: Benny and the Bashers. 4/22: G.C. Dangerous with Gene Cornish of the Rascals. 4/23: Bad Luck and Trouble. 4/24: An American Band with Gary Silver. 4/25: Bop-Along Cassidy. 4/26: The Rookies. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 4/24: Abdullah Ibrahim Dollar Brand with Ekaya. 4/25: Gil Evans' Orchestra. 4/26–5/1: David Murray Octet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 4/21–23: The Dells featuring Marvin Junior, Vern Allison, Michael McGill, Charles Barksdale and Johnny Carter. 4/29, 30: The Shirelles. Shows Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 4/20: The Ned Sublette Band. 4/21: The Darrows; The Yuhboys. 4/22: Little Buster and The Soul Brothers; Nine Below Zero. 4/23: The Mind's Eye Swingin' hipsters plus Capt. Qizzo's light show. 4/24: Big Jump; The Fugitives. 4/25: The Surreal McCoys. 4/26: Road Kill; Hammerbrain; Tracy Lords Ex Lovers. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 4/24, Tue.–Sat. at 8 and 11, Sun. at 7:30: Singer-actress-comedienne Nell Carter in *Nell Carter -- LIVE!* 4/25: "Salsa Meets Jazz" with A Night of Vibes featuring Tito Puente and his Latin/Jazz Ensemble; Louie Ramirez and Super Banda with guest soloist Terry Gibbs. **Terrace:** Through 4/24: Pianist Jack Wilson with Nat Reeves on bass. 4/26–5/8: Pianist Harold Mabern with Jamil Nasser on bass. Tue.–Thu. and Sun. from 10–2 a.m., Fri.–Sat. to 3 a.m. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). 4/19–24: The George Coleman Quartet. 4/25: Mel Lewis and the Jazz Orchestra. 4/26–5/1: The Blanchard & Harrison Quintet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 4/20, 21: Reggie Workman Quartet with Oliver Lake, Marilyn Crispell and Andrew Cyrille. 4/22: Rob Schneiderman Quartet with Todd Cooman, Jeff Hershfield and Valery Ponomarev. 4/23: Scott Kreitzer. 4/24: Judi Silverman Quartet with Kenny Werner, Ratso Harris and Billy Drewes. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set at 1 a.m. on Fri. and Sat. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). 4/20–24: The Chip White Quintet featuring Venessa Davis. 4/25: Comedy Out of Control with Steve Solis, Jedda Jones and others. 4/26: Ed Polcer. 4/27–5/1: The Chico Hamilton Quartet.Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 4/23: Guitarist Howard Alden with Ruby Braff on cornet and Jack Lesberg on bass. 4/24: Guitarist Gene Bertoncini with Michael Moore on bass. 4/25–30: Guitarist Howard Alden with Ruby Braff, and Michael Moore. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 4/21: Terrance Simien and the Mallet Playboys; Lucky 7. 4/24: Hubert Sumlin; Joe Louis Walker and the Boss Talkers. 4/26: Delbert McClinton. 4/27, 28: Dr. John. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 4/24: Comedienne Pudgy,'Queen of Insults'. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 4/24: Comedians Max Dolcelli, Rhonda Hansome, Rich Marrota, Mike Little, Danny Curtis, and Mike Eagan, Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 4/25–5/1: Jim David, Al Romero, Joey Kola, Peter Fogel, Danny Curtis and Mike Eagan. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario

Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. 4/22-24: Anniversary weekend. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat.from 5:30-7:30: Pianist Johnny Andrews. Wed.-Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 4/20: Comedian Terry Day and magician Imam. 4/21: Terry Day and magician Torkova. 4/22, 23: Comedian Kent Kasper and magician Johnny Ace Palmer. 4/26: Showcase. Tue.-Thu. at 9:30, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 4/24: Comedians Bill McCarty, Bill Scheft, Keith Baron, and Mike Saccone. Sun.-Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 7:30, 9:30 and midnight. **AE, MC, V.**

DANCING

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 6/12: Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8-3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.-Thu. from 9, Fri.-Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.-Sat. 7:30-midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 4/20, 21: Salif Keita. 4/26, 27: Dissidenten. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.-Sat. at 6:30: Jay Leonhart. Through 4/30, Mon.-Wed. at 9, Thu.-Sat. at 9 and 11: Raconteur-singer-renaissance man, Jonathan Schwartz. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy*, featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 4/22: Adrienne Tolsch; Bill Scheft. 4/23: Angela Scott; William Stepenson; Mike Rowe. 4/24: Teri Coyne; Lee Byar. 4/25: Allison Cornell; Julie Cohen. 4/26: Off the Cuff; Michelle LaFong. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.-Wed. from 7-10: Singer-pianist Larry King. 4/21: Beatrice Alexandra. 4/22: "Black Tie" Trio. 4/25: Joe Roccisano Trio. **AE, CB, DC, MC, V.**

IAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 4/20: Janet Savage with pianist David Leonhardt. 4/21: Marta Heflin with pianist Paul Katz. 4/23: Judy Kreston with pianist David Lahm. 4/25: Rich Siegel Trio. 4/26: Barbara Lea with pianist Wes McAfee. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite*, musical review featuring Stephen Berger, Suzanne Blakeslee, David Edwards, Barbara Marineau, Thu.-Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. 4/26 at 8: *Madison Avenue, The Subliminal Musical*, starring Julia Kiley, David Young, Barbara Niles and James Gerth. **AE, CB, DC, MC, V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 'True Blue:' Eugene O'Neill's *Before Breakfast*, Tennessee Williams' *Moony's Kid Don't Cry*, Tue. and Thu. at 7, Wed. at 9. 'True Blue 2:' Conrad Bromberg's *The Rooming House*, Henry Wyatt's *I'm Alone, Honest*, Tue. and Thu. 9, Wed. at 7. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Steve Ross returns with *Thanks For The Memory*, Tue.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 7/2: Bobby Short returns with Robbie Scott on drums and Beverly Peer on bass, every Tue.-Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.-Sat. from 9:45-1 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.-Fri. 5:30-11:30 a.m. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.-Thu. from 8:30-12:30 a.m. Every Fri. and Sat. from 9-1 a.m., dance the night away to the Peter Valentine Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.-Sun. from 5-9, Mon. 5-1 a.m., followed by The Eddie Moore Jazz Trio, Tue.-Sun. 9-1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.-Sat., 7:30-11:30. Pianist Nancy Winston, Sat.-Sun., 6-10. **Oak Room:** Singer-pianist Ann Hampton Callaway, Tue.-Sat. 10-12:30 a.m. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through April: Pianist Don Friedman and Harvey Schwartz on bass, Wed.-Thu. from 7:30-12:30 a.m., Fri.-Sat. from 9-1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7-1 a.m. Pianist-singer Bob Wetherbee plays Mon.—Fri. from 5:30-11:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Park City. (432-3250). Italian-continental restaurant featuring singer-pianist Barbara Rose, every Wed.-Sat. from 7-11. **AE, DC.**

BROADWAY BABY—407 Amsterdam Ave., bet. 79th-80th Sts. (724-6868). High-tech piano bar. 4/20: Charlie Corrieri with pianist Bruce Levine. 4/22: Keith Crescente. 4/23: Cathy Darnall and Jay Kerr. 4/24: Jon Delfin. 4/26: Mimi Cohen. Nightly at 8. **AE, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Giacomo Simonelli, Mon.-Sat. 10-2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.-Sat. from 7:30. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant-piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed., Thu. and Sat., Clint Hayes takes over on Mon, Tue. and Fri., and Marcy Stein on Sun. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon., Tue., Thu.: Andy Monroe. Wed., Sat.: Bobbi Miller. Fri.: Buck Buchholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.-Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th-40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.-Fri. from 6-11. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

P	O	M	P	E	I	I	■	W	A	S	P	I	S	H
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P	E	D	E	S	T	A	L	■	M	A	L	T	S	■	L	E	A	N	O	N
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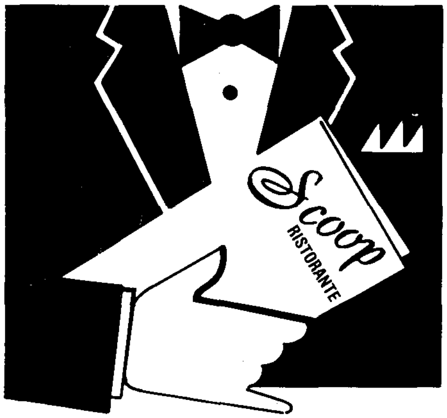

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RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINE

Wed., April 20

3:00/WNCN—Tchaikovsky: *Eugene Onegin,* Op. 24; **F. Couperin:** Sonata for Flute, Oboe, Bassoon, and Harpsichord, "La Steinquergue"; **Auber:** "Fra Diavolo" Ov.

4:00/WNCN—Lehár: *Wiener Frauen:* Ov.; **Handel:** Cto. Grosso in a, Op. 6, No. 4.

WNYC—Copland: *Appalachian Spring.*

WQXR-AM/FM—Mozart: Divertimento in D; **Debussy:** Rhapsody No. 1 for Clarinet and Orch.

5:00/WNCN—Berlioz: "Waverly" Ov., Op. 2; **Haydn:** Trio for Baryton No. 111 in G.

6:00/WNCN—Glazounov: *Poème Lyrique,* Op. 12; **Abel:** Cto. for Piano in G, Op. 11, No. 5; **Chopin:** Rondo in E-Flat, Op. 16.

7:30/WNYC—St. Paul Chamber Orchestra. Enrique Arturo Diemecke, conductor. **Chennette:** Chamber Sym. for 31 Instruments. **Sturm:** Bassoon Cto., "The Wizard"; **Macy:** *Twigs;* **Larsen:** *Pinions;* **Goldstaub:** *I Am Prospero.*

8:00/WNCN—Vaughan Williams: Fantasia on a Theme by Thomas Tallis; **Torelli:** Cto. for Trumpet and Strings in D.

8:05/WQXR-AM/FM—Rossini: *Il Signor Bruschino:* Ov.; **Beethoven:** Piano Cto. No. 1 in C.

9:00/WNCN—Beethoven: Cto. for Piano No. 4 in G, Op. 58; **Chopin:** Ballade No. 2 in F, Op. 38.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

9:30/WNYC—Bloch: Suite for Viola and Orch.; **Honegger:** Sym. No. 4.

Thur., April 21

3:00/WNCN—J. C. Bach: Cto. for Keyboard in A; **Albéniz:** *Iberia:* Book I; **Albinoni:** Cto. for Oboe in B-Flat, Op. 7, No. 3.

4:00/WNCN—A. Scarlatti: Cto. for Recorder in a; **Waldteufel:** "Mon Rêve" Waltz.

WNYC—Strauss: *Bourgeois gentilhomme.*

WQXR-AM/FM—Mozart: Horn Cto. No. 2 in E-Flat; **Liszt:** Transcendental Etude No. 8.

5:00/WNCN—Goldmark: "Springtime" Ov.; **Telemann:** Cto. Secondo in D.

6:00/WNCN—Butterworth: *A Shropshire Lad;* **C.P.E. Bach:** Sym. in F.

7:30/WNYC—Carter: Canon for 4; **Crumb:** *Eleven Echoes of Autumn.*

8:00/WNCN—Arensky: *Egyptian Nights,* Op. 50; **Mayr:** Cto. for Piano No. 1 in C; **Smetana:** *From My Homeland.*

8:05/WQXR-AM/FM—Adams: *The Chairman Dances;* **Jongen:** Symphonie Concertante for Organ and Orch.

9:00/WNCN—"Carnegie Hall Tonight." John Rubinstein, host.

9:30/WNYC—Bach: Sonata in b; **Dello Joio:** *Meditation on Ecclesiastes.*

Fri., April 22

3:00/WNCN—Reinecke: Cto. for Flute in D, Op. 283; **Zelenka:** Sonata No. 3 in B-Flat.

4:00/WNCN—Bernstein: *On the Town:* "Three Dance Episodes"; **Handel:** *Water Music:* Suite No 1 in F; **Paganini:** Sonata Concertata for Flute and Guitar.

WNYC—Moeran: String Qt. in a.

5:00/WNCN—Puccini: Preludio Sinfonico in A; **Handel:** Trio Sonata in B-Flat.

6:00/WNCN—A. and G. Gabrieli: Canzon and Ricercare; **Tchaikovsky:** *Voyevode,* Op. 78, "Dances of the Maids."

8:30/WNYC—Schoenberg: *Cabaret Songs;* **Weill:** 4 Songs; **Downey:** Song Cycle.

9:00/WNCN—Grofé: "Grand Canyon" Suite; **Geminiani:** Cto. Grosso in D, Op. 3, No. 1; **Poulenc:** Trio for Oboe, Bassoon, and Piano.

Sat., April 23

10:00 a.m./WNCN—Brahms: Intermezzo in b, Op. 119, No. 1; **Copland:** *Rodeo;* **Griffes:** Fantasy Pieces, Op. 6.

WNYC—Mozart: Piano Cto. No. 20 in d; **Schubert:** Piano Sonata.

10:04 a.m./WQXR-AM/FM—Brahms: 4 Piano Pieces, Op. 119; **Sibelius:** *Tapiola,* Op. 12; **Tubin:** Prelude solennel.

11:00 a.m./WNCN—Debussy: Qt. in g, Op. 10; **Beethoven:** *Wellington's Victory,* Op. 91.

WNYC—Dvorak: "Vanda" Ov.; **Franck:** Violin Sonata.

11:04 a.m./WQXR-AM/FM—Handel: Organ Cto. No. 5 in F, Op. 4; **Wiren:** Serenade for Strings; **Ravel:** "Mother Goose" Suite.

12:00/WNCN—Mendelssohn: "Calm Sea and Prosperous Voyage" Ov., Op. 27; **Chopin:** Mazurkas, Op. 33, Nos 1–4.

WNYC—"Prokofiev Birthday Tribute."

12:05/WQXR-AM/FM—Long Island Philharmonic.

1:00/WNCN—Mozart: Sonata for Violin and Piano in D; **Beethoven:** Rondo for Piano in G, Op. 51.

WQXR-AM/FM—Copland: *Appalachian Spring.*

2:00/WNYC—Britten: String Qt. No. 3; *A Death in Venice.*

WQXR-AM/FM—Puccini: *Madama Butterfly* (Callas, Danieli, Gedda, La Scala Orch./von Karajan).

5:00/WNCN—Various: Dance Music of the Renaissance; **Britten:** "Simple" Sym. Op. 4.

5:04/WQXR-AM/FM—Janacek: Sinfonietta; **Haydn:** London Trio No. 1; **Beethoven:** 32 Variations on an Original Theme in c.

6:00/WNCN—Rosetti: Cto. for Horn in d; **Fauré:** *Pelleas et Melisande,* Op. 80.

8:00/WNCN—Prokofiev: Prelude in C, Op. 12, No. 7; **Weber:** Sym. No. 2 in C; **Gadé:** Novelettes for Violin, Cello, and Piano, Op. 29.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Yoel Levi, conductor. **Britten:** *War Requiem.*

9:00/WNCN—Rachmaninoff: Symphonic Dances, Op. 45; **Granados:** *Goyescas:* "Los requiebros."

Sun., April 24

10:00 a.m./WNCN—"Classic Guitar." **Paganini:** Centone di Sonata No. 3 in A; **Ravel:** *Pavane pour une infante défunte;* **Vivaldi:** Cto. for Guitar in A.

WNYC—Wagner: *Lohengrin,* "Prelude to Act III"; **Kreutzer:** Septet in E-Flat; **Elgar:** Violin Music.

11:00 a.m./WNCN—Glazounov: Cto. for Violin in a, Op. 28; **Turina:** Qt. for Piano in a.

12:00/WNCN—Handel: *Solomon:* "Arrival of the Queen of Sheba"; **Bach:** Brandenburg Cto. No. 1 in F.

1:00/WNCN—Chicago Symphony Orchestra. Kenneth Jean, conductor. **Corigliano:** *Campane di Ravello;* **J. Strauss:** *Die Fledermaus:* Ov.; **Mozart:** Cto. No. 10 for 2 Pianos in E-Flat; **R. Strauss:** *Don Juan,* Op. 20; **Verdi:** *Otello:* Act I.

1:04/WQXR-AM/FM—Brahms: Sym. No. 3 in F; **Respighi:** *Feste Romane.*

3:00/WNCN—Scriabin: Etude in C-Sharp, Op. 2, No. 1; **Boccherini:** Qt. in E-Flat, Op. 6, No. 3.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; pianist Alexander Toradze. **Tchaikovsky:** Piano Cto. No. 1 in B-Flat, Op. 23; **Stravinsky:** *The Rite of Spring.*

4:00/WNCN—Paganini: *Caprices,* Op. 1, Nos. 9–12; **Vivaldi:** Cto. for Bassoon in G.

5:00/WNCN—Telemann: Cto. for Viola in G; **D. Scarlatti:** Sonata for Harpsichord in G.

6:00/WNCN—Beethoven: Variations on *Là ci darem* in C; **Tchaikovsky:** *Mazeppa:* "Battle of Poltava" and "Cossack Dance."

8:00/WNCN—Haydn: Sym. No. 100 in G, "Military"; **Ravel:** *Le Tombeau de Couperin.*

8:05/WQXR-AM/FM—"Met Life Opera House." **Puccini:** *La Fanciulla del West* (Neblett, Domingo, Milnes, Royal Opera Orch./Mehta).

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor.

Mon., April 25

3:00/WNCN—Wagner: *Götterdammerung:* "Dawn" and "Siegfried's Rhine Journey"; **Chopin:** Rondo for 2 Pianos in C, Op. 73.

4:00/WNCN—Haydn: Sonata for Piano No. 50 in D; **Schumann:** Fantasiestücke for Clarinet and Piano, Op. 73; **Schubert:** Konzertstücke for Violin in D.

WNYC—Stravinsky: Divertimento from *La Baiser de la fee.*

WQXR-AM/FM—Delius: Dance Rhapsody No. 1; **Rossini:** Sonata No. 2 in A for Strings.

5:00/WNCN—Dvorak: *My Home,* Op. 62, Ov.; **Pepusch:** Chamber Sym. in d.

6:00/WNCN—Purcell: Suite for Brass Ensemble; **Barber:** Serenade, Op. 1; **Nardini:** Sonata No. 1 in B-Flat.

7:30/WNYC—Honegger: Sym. No. 1; **Marta:** *Doll's House Story,* **Bartok:** Music for Strings, Percussion, and Celesta.

8:05/WQXR-AM/FM—Stravinsky: *Apollon mesagete;* **Fauré:** *Pelleas et Melisande:* "Emeralds."

9:00/WNCN—Paganini: Cto. for Violin No. 5 in a; **Mozart:** Rondo for Pian in a.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. **Verdi:** *Requiem.*

Tue., April 26

3:00/WNCN—Bax: Ov. to a Picaresque Comedy; **Vivaldi:** Cto. for Violin in E-Flat, Op. 8, No. 5, "La Tempesta d Mare"; **Chopin:** Introduction and Polonaise Brillante for Cello and Piano, Op. 3.

4:00/WNCN—Dowland: *Five Dances;* **Bach:** Toccata in c.

WNYC—Vaughan Williams: Serenade to Music.

WQXR-AM/FM—Mendelssohn: String Sym. No. 6 in E-Flat; **Bizet:** "Patri" Ov.

5:00/WNCN—Ravel: Introduction and Allegr **Saint-Saëns:** *Phaëton,* Op. 39.

6:00/WNCN—Bach: Brandenburg Cto. No. 3 in G; **Saint-Saëns:** Sonata for Oboe, Op. 166.

8:00/WNCN—"WNCN Live." Aeolia Chamber Players.

8:05/WQXR-AM/FM—Bernstein: *Fancy Free;* **Sousa:** *Stars and Stripes:* Suite.

9:00/WNCN—Korngold: Sextet for Strings, Op. 10; **Bach:** Prelude and Fugue in a.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor; pianist Rudol Firkusny. **Brahms:** Pian Cto. No. 1 in D, Op. 15 **Copland:** Sym. No. 3.

9:30/WNYC—de Frumerie: *St. John's Eve* **Strauss:** *Metamorphosen.*

Unless otherwise indicated, all times are p.m. and all stations are F

TELEVISION LISTINGS

COMPILED BY TONY COOK

Weekdays, April 20–22 and 25–26

2 WCBS
975-4321
4 WNBC
664-4444
5 WNYW
535-1000
7 WABC
887-7777
9 WWOR
(201) 330-2153
11 WPIX
949-1100
13 WNET
560-2000
21 WLIW
(516) 454-8866
31 WNYC
669-7800
H HBO
512-1208
M CINEMAX
512-1208
N UPTOWN
304-3000
S SHOWTIME
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

5:00 a.m.
2 *Business This Morning*
4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind.* Public Affairs.
Thu.: *Aprenda Ingles*
Fri.: *Tom and Jerry*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 *Learn to Read*
H Thu.: **Movie:** *Platypus Cove*
Mon.: *The Elmchanted Forest*
M Wed.: **Movie:** *Knock on Wood*
Thu.: **Movie:** *Lucy Gallant*
Fri.: **Movie:** *Making Mr. Right*
Mon.: **Movie:** *Paris When It Sizzles*
Tue.: **Movie:** *Defence of the Realm*
S Fri.: **Movie:** *Oxford Blues*

5:30 a.m.
2 News
4 *Before Hours*
5 *He-Man*
9 *Zoobilee Zoo*
11 *Smurfs*
13 *New Jersey News* (except Mon.)
Mon.: *Body Watch*
S Thu.: **Movie:** *Tuck Everlasting*
Tue.: **Movie:** *Making Mr. Right*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Woody Woodpecker*
7 *Good Morning America*
9 *Beverly Hills Teens*
11 *Transformers*
13 *Sesame Street*
21 *Lilias, Yoga, and You*
31 *Ohayo! New York*
H Wed.: *The Berenstain Bears Play Ball*
Fri.: *Henry's Cat*
Tue.: *The Berenstain Bears Play Ball*
S Wed.: **Movie:** *Anna to the Infinite Power*
Mon.: *Women in Rock*

7:30 a.m.
5 *Flintstones*
9 *Jetsons*
11 *Jem*
21 *Homestretch*
H Wed.: *The Adventures of Tom Sawyer*
Thu.: *Seabert*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Seabert*
M Tue.: **Movie:** *Somebody Loves Me*

8:00 a.m.
5 *Bugs and Porky*
9 *Bugs Bunny*
11 *Bionic Six*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *Hard Traveling*
Thu.: **Movie:** *The Allnighter*
Fri.: **Movie:** *Dancing in the Dark*
Mon.: **Movie:** *Hoosiers*
Tue.: **Movie:** *Hard Traveling*
M Wed.: *Comedy Experiment*
Thu.: **Movie:** *The Naked Prey*
Fri.: **Movie:** *Drums Along the Mohawk*
Mon.: **Movie:** *Harlow*
S Fri.: *Shelley Duvall's Tall Tales and Legends*
Mon.: **Movie:** *The Best of Times*

8:30 a.m.
5 *My Little Pony*
9 *Dinosaucers*
11 *Teddy Ruxpin*
13 *Mister Rogers*
M Wed.: **Movie:** *The Last Day*
S Thu.: **Movie:** *The Story of Esther*
Tue.: *Rock and Roll Reunion*

9:00 a.m.
2 *The Judge*
4 *Geraldo*
5 *Leave It to Beaver*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Little Rascals*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
S Wed.: *Women in Rock*
Fri.: *Out of Time*

9:30 a.m.
2 *Divorce Court*
5 *I Love Lucy*
9 *Carol Burnett*
11 *The Munsters*
31 *Body Electric*
M Thu.: **Movie:** *Sorry, Wrong Number*
Tue.: *The Movie Palaces*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Marcus Welby, M.D.*
11 *Twilight Zone*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *All About TV*
Tue.: *Cityscope*
H Wed.: *Dear America: Letters Home From Vietnam*
Thu.: **Movie:** *The Corn Is Green*
Fri.: **Movie:** *Blind Date*
Mon.: **Movie:** *The Sea Wolves*
Tue.: *America Undercover*
M Fri.: **Movie:** *Bad Company*
Mon.: **Movie:** *The Times of Harvey Milk*
Tue.: **Movie:** *The Driver*
S Wed.: **Movie:** *The People Against O'Hara*
Thu.: **Movie:** *The Molly Maguires*
Fri.: **Movie:** *Betrayed*
Mon.: **Movie:** *Pat and Mike*
Tue.: **Movie:** *The Red Tent*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Best Talk in Town*
31 Wed.: *Ask Congress*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Globewatch*
Tue.: *State of the Arts*
M Wed.: **Movie:** *Little Shop of Horrors*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Dukes of Hazzard*
7 *Who's the Boss?*
9 *People Are Talking*
11 *White Shadow*
31 Wed.: *Wildside*
Thu.: *Bradshaw On the Eight Stages of Man*
Fri.: *How Then Shall We Live*
Mon.: *Body Pulse*
Tue.: *Broadway Magazine*
H Tue.: **Movie:** *Every Time We Say Goodbye* (cc)
M Thu.: **Movie:** *The Dresser*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
31 Wed.: *Business File*
Thu.: *Adam Smith*
Mon.: *American Art Forum*
Tue.: *Body Watch*
H Wed.: **Movie:** *Mandela*
Thu.: **Movie:** *Like Normal People*
M Fri.: **Movie:** *The Lion*
Mon.: **Movie:** *Peggy Sue Got Married*
Tue.: **Movie:** *The Dark Past*

NOON
2 News
4 *Super Password*
5 *Starsky & Hutch*
7 *Ryan's Hope*
9 News
11 *Odd Couple*
31 Wed.: *America's Black Forum*
Thu.: *Economics U.S.A.*
Fri.: *Hometime*
Mon.: *Oil*
Tue.: *Discoveries Underwater*
H Fri.: **Movie:** *Violets Are Blue*
Mon.: *Dear America: Letters Home*
S Wed.: **Movie:** *Allan Quartermain and the Lost City of Gold*
Thu.: **Movie:** *Wild Thing*
Fri.: **Movie:** *Gung Ho*
Mon.: **Movie:** *Eliminators*
Tue.: **Movie:** *Out of Africa*

12:30
2 *Young and the Restless*
4 *Scrabble*
7 *Loving*
11 Wed.: **Movie:** *Bobbie Jo and the Outlaw* (1976). Marjoe Gortner.
Thu.: **Movie:** *The Greek Tycoon* (1978). Anthony Quinn.
Fri.: **Movie:** *C.H.O.M.P.S.* (1979). Valerie Bertinelli.
Mon.: **Movie:** *The Bingo Long Traveling All-Stars and Motor Kings* (1976). Billy Dee Williams.
Tue.: **Movie:** *Almost Summer* (1978)
31 Wed.: *European Journal*
Thu.: *Personal Finances*
Fri.: *Computer Works*
M Wed.: **Movie:** *Mardi Gras*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: Rumpole of the Bailey*
Thu.: *Moments in Time*
Fri.: *The Write Course*
Mon.: *Discover*
Tue.: *Masterpiece Theatre: David Copperfield*
H Tue.: **Movie:** *That's Life!*
M Thu.: **Movie:** *The Jesse Owens Story*
Tue.: **Movie:** *Young Mr. Lincoln*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
31 Fri.: *American Adventure*
H Thu.: **Movie:** *Police Academy 3*
Fri.: **Movie:** *The Return of the Soldier*
Mon.: **Movie:** *Finnegan Begin Again*
M Fri.: **Movie:** *The Legend of Lizzie Borden*
Mon.: *Comedy Experiment*

2:00
2 *As the World Turns*
4 *Another World*
5 *Thundercats*
7 *One Life to Live*
9 *Newlywed Game*
11 Wed.: *Voltron*
31 Wed.: *Madeleine Cooks*
Thu.: *South American Journey*
Fri.: *America*
Mon.: *Mechanical Universe*
Tue.: *Voices & Visions*
H Wed.: *And the Winner Is*
M Mon.: **Movie:** *A Night to Remember*
S Wed.: **Movie:** *Making Mr. Right*
Thu.: **Movie:** *The Allnighter*
Fri.: **Movie:** *Oxford Blues*
Mon.: **Movie:** *Cover Girls*

2:30
5 *Bugs & Porky*
9 *Dating Game*
11 *Spiral Zone*
13 *French Chef* (except Mon.)
Mon.: *World Beat*
31 Wed.: *Creative Living*
Fri., Mon.: *This Old House*
H Wed.: **Movie:** *Every Time We Say Goodbye*
M Wed.: **Movie:** *Only Angels Have Wings*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Ghostbusters*
13 *Frugal Gourmet*
21 *Mister Rogers*
31 *Square One TV*
H Thu.: **Movie:** *Platypus Cove*
Tue.: *Nice Girls Don't Explode*
M Tue.: *Crazy About the Movies:* "Cary Grant"
S Tue.: Out of Time

3:30
5 *Real Ghostbusters*
11 *G.I. Joe*
13 *Mister Rogers*
21 *Sesame Street*
31 *Video Music Box*
H Fri.: **Movie:** *The Violation of Sarah McDavid*
Mon.: **Movie:** *Violets Are Blue*
M Fri.: **Movie:** *Desert Bloom*
Mon.: **Movie:** *Henry V*
S Mon.: *The Tailor Gloucester*

4:00
2 *Superior Court*
4 *Donahue* (except Tue.)
Tue.: *Main Street*
5 *Ducktales*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *Heathcliff*
13 *Sesame Street* (except Wed.)
Wed.: *Wonderworks*
M Thu.: **Movie:** *Bang the Drum Slowly*
Tue.: **Movie:** *Only Angels Have Wings*
S Wed.: *The Tailor of Gloucester*
Thu.: **Movie:** *Tuck Everlasting*

Fri.: *Out of Time*
Mon.: **Movie:** *Anna to the Infinite Power*
Tue.: *Shelley Duvall's Tall Tales and Legends*

4:30
2 *People's Court*
5 *Double Dare*
11 *Tom and Jerry*
21 *Reading Rainbow*
31 Wed.–Fri.: *Shalom Sesame*
Mon.: *America Today*
Tue.: *Make Yourself at Home*
H Wed.: *The Berenstain Bears Play Ball*
Thu.: *Schoolboy Father*
Tue.: **Movie:** *Platypus Cove*
M Wed.: **Movie:** *The Diary of Anne Frank*
S Wed.: **Movie:** *Anna to the Infinite Power*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *T.J. Hooker*
11 *Little House on the Prairie*
13 *3-2-1 Contact*
21 *Sesame Street*
31 Wed.: *The Collectors*
Thu.: *American Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric*
H Wed.: **Movie:** *Police Academy 4*
Fri.: *Survival Series*
Mon.: *Schoolboy Father* (cc)
S Fri.: *The Steadfast Tin Soldier*
Tue.: *In Search of Historic Jesus*

5:30
2 News
5 *Too Close for Comfort*
13 *Reading Rainbow*
31 *City Comment*
H Thu.: **Movie:** *Clockwise*
M Fri.: **Movie:** *I Was a Male War Bride*
S Fri.: *The Sheriff and the Satellite Kid*

5:45
31 *News From City Hall*

Weeknights, April 20–22 and 25–26

WED., APR. 20

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Rockschool*
21 *Bodywatch*
31 Italian programming (concludes at 8)

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
H **Movie:** *Legend*
M **Movie:** *Bon Voyage, Charlie Brown*
S **Movie:** *Cover Girls*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Philadelphia (concludes at 10:30, approx.)
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Flying Fossils"

8:00
2 *Smothers Brothers Comedy Hour*
4 *Aaron's Way*
5 **Movie:** *Choices of the Heart* (1983). Melissa Gilbert.
7 *Growing Pains*
11 **Special:** *Mysteries of the Pyramids.* Explores the mysteries of the Egyptian pyramids with chambers from one of the pyramids opened on television for the first time; hosted by Omar Sharif.
21 *National Geographic Special:* "Mysteries of Mankind." Explores the origins of the human race.
31 *Dark Shadows*
H **Movie:** *Dear America: Letters Home From Vietnam*
M **Movie:** *Little Shop of Horrors*
N **Movie:** *Shadey*
S *Brothers*

8:30
7 *Head of the Class*
13 *Metroline:* "No Room to Learn." A documentary that looks at parents and children living in temporary city shelters and their problems with the school system.
31 *Eastenders*
S *It's Garry Shandling's Show*

9:00
2 *Jake & the Fat Man*
4 *St. Elsewhere*
7 *Hooperman*
13 *American Playhouse:* "Suspicion." Remake of the Hitchcock psychological thriller about a husband who may be planning to murder his wife; stars Jane Curtin.
21 **Movie:** *Shoah* (1985). Part IV of IV.
31 *Edge of Darkness*
S **Movie:** *Allan Quatermain and the Lost City of Gold*

9:30
7 *Just in Time*
H *And the Winner Is*

9:35
M **Movie:** *Morgan Stewart's Coming Home*

10:00
2 *The Equalizer*
4 *Bronx Zoo*
5 News
7 *Heartbeat*
11 *Lifestyles of the Rich and Famous*
31 *Kwitny Report*
H *The Hitchhiker*
N **Movie:** *Alice in the Cities*

10:30
9 News
13 *Metro*
31 *Broadway Magazine*
H *On Location*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *The Street*
31 *Hellenic TV U.S.A.*
S **Movie:** *Hardbodies*

11:05
M **Movie:** *No Mercy*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *People Are Talking in Israel*
11 *The Honeymooners*
H **Movie:** *Police Academy 4*

11:35
2 *Adderly*

MIDNIGHT
7 **Movie:** *Dangerous Company* (1982). Beau Bridges
11 *Star Trek*
13 *Declarations of Independents:* "The Chair." An inside look at the American judicial system focusing on a man condemned to die in the electric chair and the lawyer who must save him.
21 *Nightly Business Report*
N **Movie:** *The Unheard Music*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Nova:* "The Hidden Power of Plants"
S **Movie:** *Making Mr. Right*

12:45 a.m.
2 **Movie:** *Tuareg the Desert Warrior* (1984). Mark Harmon.

12:55 a.m.
M **Movie:** *Hunter's Blood*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*
H **Movie:** *All the Right Moves*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:55 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 *Love Your Skin*
9 *Home Shopping*
11 *Keys to Success*

2:05 a.m.
2 News

2:15 a.m.
S **Movie:** *Catherine Cherie*

2:25 a.m.
7 **Movie:** *Dangerous* (1935). Bette Davis, Franchot Tone.

2:30 a.m.
5 **Movie:** *The Last Reunion* (1978). Cameron Mitchell.
11 *Twilight Zone*
13 *Profiles of Nature*
H **Movie:** *F/X*

2:40 a.m.
M **Movie:** *H.O.T.S.*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Sherlock Holmes and the Pearl of Death* (1944). Basil Rathbone.
13 *Nature*

3:30 a.m.
4 *Matchmaker*

3:55 a.m.
S **Movie:** *Hard Knocks*

4:00 a.m.
4 *New Record Guide*
7 *Branded*
13 *Innovation*

4:20 a.m.
H **Movie:** *Up the Creek* (cc)
M **Movie:** *Little Fauss and Big Halsy*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
11 *Twilight Zone*
13 *Voices and Visions:* "Robert Lowell"

5:00 a.m.
11 *Twilight Zone*
S **Movie:** *Cover Girls*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *One-on-One*

THU., APR. 21

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Adrian Mole*
21 *Bodywatch*
31 Italian programming (concludes at 8)
M **Movie:** *Hoosiers*
S *Santiago's Ark*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
H **Movie:** *The Allnighter*
S *Rich Hall's Vanishing America*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *48 Hours*
4 *Cosby Show*
5 **Movie:** *Flight of the Grey Wolf* (1976). Jeff East.
7 **Special:** *Africa*
9 *Evening Magazine in Israel*
11 **Special:** *Evening in Israel*
21 *Wild America:* "King of Snakes." A look at the multicolored king snake including its eating habits, its mating rituals, and egg hatching.
31 *Dark Shadows*
M **Movie:** *Once Upon a Time in America*
N **Movie:** *The Tempest*
S **Movie:** *Wild Thing*

8:30
4 *A Different World*
13 *Currents:* "Pockets of Hate"
21 *This Old House*
31 *Eastenders*

9:00
2 **Movie:** *Red Spider* (1987). James Farentino.
4 *Cheers*
7 *Hotel*
9 *Morton Downey Show*
11 **Movie:** *Key Largo* (1948). Humphrey Bogart, Lauren Bacall.
13 *National Geographic Special:* "Mysteries of Mankind"
21 31 *Mystery!: Rumpole of the Bailey*
H **Movie:** *Weekend Warriors*

9:30
4 *Molly Dodd*
S **Movie:** *F/X*

10:00
4 *L.A. Law*
5 9 News
7 *Heartbeat*
13 *Voices and Visions:* "Sylvia Plath." An exploration of the creative intensity that Plath drew upon while writing poems of her traumatic experiences as a woman and an artist.
21 *The Sandbaggers*
31 *Tenko*
N **Movie:** *Springtime in the Rockies*

10:30
H *Not Necessarily the News*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
13 *Channel Crossings*
21 *Butterflies*
31 *Hellenic TV Network U.S.A.*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *People Are Talking in Israel*
11 *The Honeymooners*
21 *Bless Me Father*
H **Movie:** *Police Academy 3*
S **Movie:** *Tin Men*

11:35
2 *Night Heat*

11:50
M **Movie:** *Hoosiers*

MIDNIGHT
7 **Movie:** *Packin' It In* (1983). Richard Benjamin.
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *White Voices*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
13 *You Gotta Have Art*
21 *Explore:* "Orphans of the Sun/Magic Healing." A look at Bolivia where the magic, ancient customs, and rituals of healing are still practiced by Inca descendants.

12:45 a.m.
2 **Movie:** *Family Sins* (1987). James Farentino.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*
H **Movie:** *Jo Jo Dancer, Your Life Is Calling*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*
S **Movie:** *The Allnighter*

1:50 a.m.
7 News
M **Movie:** *The Friends of Eddie Coyle*

2:00 a.m.
4 *Wil Shriner Show*
5 *Credit Time Bomb*
9 *Home Shopping Overnight*
11 *Focus on Success*

2:05 a.m.
2 News

2:20 a.m.
7 **Movie:** *Tut and Tuttle* (1980). Chris Barnes.

2:30 a.m.
5 **Movie:** *Pursuit* (1976). Ray Danton.
11 *Keys to Success*
13 *Profiles of Nature*

2:40 a.m.
H **Movie:** *Codename: Wildgeese*

3:00 a.m.
4 *Hit Squad*
11 *Twilight Zone*
13 *Discoveries Under Water*

3:15 a.m.
S **Movie:** *Fool for Love*

3:30 a.m.
4 *Matchmaker*
11 *Twilight Zone*

3:35 a.m.
M *Eros America*

4:00 a.m.
4 *New Record Guide*
11 **Movie:** *Sherlock Holmes and the Scarlet Claw* (1944). Nigel Bruce.
13 *Innovation*

4:25 a.m.
H *Not Necessarily the News*
M **Movie:** *The Vindicator*

4:30 a.m.
❹ *Ben Casey*
❺ *I Love Lucy*
❼ *The Avengers*
⓭ *Pride of Place*

5:10 a.m.
Ⓢ *Rich Hall's Vanishing America*

5:25 a.m.
Ⓗ **Movie:** *Weekend Warriors*

5:30 a.m.
❹ *New Wilderness*
❺ *I Love Lucy*
❼ *Morning Stretch*
⓫ News
⓭ *Metroline:* "No Room o Learn"

FRI., APR. 22

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *Magnum, P.I.*
⓫ *Webster*
⓭ *3-2-1 Contact Special:* "Boy Under the Ice." The story of a young boy who slipped through the ce of a river and lived, even after being ubmerged for over 40 minutes.
㉑ *Bodywatch*
㉛ Italian programming (concludes at 8)
Ⓗ **Movie:** *Short Circuit*

6:30
❺ *Family Ties*
❼ ⓫ News
⓭ *New Jersey News*
㉑ *Nightly Business Report*

7:00
❷ ❹ ❺ News
❼ *Jeopardy*
❾ *$100,000 Pyramid*
⓫ *Cheers*
⓭ *Nightly Business Report*
㉑ *Contact: Long Island*
Ⓢ *Shelley Duvall's Tall Tales and Legends*

7:30
❷ *Wheel of Fortune*
❹ *You Can't Take It With You*
❺ *Current Affair*
❼ *Hollywood Squares*
❾ *Barney MIller*
⓫ **Baseball:** Yankees vs. Toronto (concludes at 11, pprox.)
⓭ *MacNeil/Lehrer*
㉑ *World of Survival:* "Animals in Crowds"
Ⓜ *Comedy Experiment*

8:00
❷ *Beauty and the Beast*
❹ *Highwayman*
❺ **Special:** *Drop Everything and Read.* Educational special emphasizing the mportance of learning to ead and how books and eading can become a vital part of family life; guests nclude Fred Rogers, Susan Saint James, Tony Randall, and David Birney.
❼ *Perfect Strangers*
❾ *Eveing Magazine in srael*
㉑ *Nature:* "The Forgotten Garden." nvestigates the natural nvasion of a garden left unattended, as plants, moss, spiders, and other creatures take over.
㉛ *Washington Week in Review*
Ⓗ **Movie:** *Blind Date*
Ⓜ **Movie:** *Making Mr. Right*
Ⓝ **Movie:** *90 Days*
Ⓢ **Movie:** *Gung Ho*

8:30
❺ **Movie:** *The Incredible Journey* (1963). Emile Genest.
❼ *Full House*
❾ *Entertainment Tonight*
⓭ *Wall $treet Week*
㉛ *Eastenders*

9:00
❷ **Movie:** *Shakedown of Sunset Strip* (1987). Perry King.
❹ *Night Court*
❼ *Mr. Belvedere*
❾ **Baseball:** Knicks vs. Milwaukee (concludes at 11:30, approx.)
⓭ *Great Performances: The Ebony Tower.* Laurence Olivier stars in the John Fowles tale of an elderly painter who shares a farmhouse with two art students.
㉑ *Comrades:* "The Trial of Tamara Russo." Examines the way the Soviet and Western justice systems differ by looking at the case of a hospital orderly on trial for theft.
㉛ *Doctor Who*

9:30
❹ *Beverly Hills Buntz*
❼ *Family Man*
㉛ **Movie:** *Doctor Who*

9:45
Ⓗ **Movie:** *About Last Night*

9:50
Ⓢ *Comedy Club Network*

10:00
❹ *Miami Vice*
❺ News
❼ *20/20*
㉑ *An Armenian Journey*
Ⓜ **Movie:** *Black Widow*
Ⓝ **Movie:** *A Wedding*
Ⓢ *It's Garry Shandling's Show*

10:30
⓭ *You Gotta Have Art*
Ⓢ *Poison*

11:00
❷ ❹ ❼ ⓫ News
❺ *M*A*S*H*
⓭ **Movie:** *What Every Woman Knows* (1934). Helen Hayes.
㉑ *Wall $treet Week*
㉛ *World TV Presents* (Chinese programming)
Ⓢ *Hard Knocks*

11:30
❹ *Tonight Show*
❺ *Late Show*
❼ *Nightline*
❾ News
⓫ *The Honeymooners*
㉑ *Washington Week*
Ⓢ **Movie:** *Blue Velvet*

11:35
❷ **Movie:** *An American Werewolf in London* (1981). David Naughton.

11:40
Ⓗ **Movie:** *Wildcats*

11:45
Ⓜ **Movie:** *House of 1,000 Pleasures*

MIDNIGHT
❼ **Movie:** *Jaws of Satan* (1981). Fritz Weaver.
❾ *People Are Talking*
⓫ *Star Trek*
㉑ *Nightly Business Report*
㉛ *World TV Presents* (Chinese Programming)

12:30 a.m.
❹ *David Letterman*
❺ *WKRP in Cincinnati*
⓭ *You Gotta Have Art*
㉑ **Movie:** *They Made Me a Criminal* (1939). John Garfield. Garfield is terrific as a champion prizefighter who, believing he murdered a man, runs away.
Ⓝ **Movie:** *Restless Natives*

1:00 a.m.
❺ *All in the Family*
❾ *Joe Franklin Show*
⓫ *Runaway With the Rich and the Famous*
⓭ *Monty Python*

1:10 a.m.
Ⓜ **Movie:** *Life of Brian*

1:30 a.m.
❹ *Friday Night Videos*
❺ *Get Smart*
⓫ News
⓭ *MacNeil/Lehrer*
Ⓗ **Movie:** *Flashpoint*

1:35 a.m.
❷ *Win, Lose, or Draw*
Ⓢ **Movie:** *The Pink Chiquitas*

1:50 a.m.
❼ News

2:00 a.m.
❺ *I Love Lucy*
❾ *Home Shopping*
⓫ *Dempsey and Makepeace*

2:05 a.m.
❷ *Win, Lose, or Draw*

2:20 a.m.
❼ **Movie:** *Von Richthofen and Brown* (1971). Don Stroud.

2:30 a.m.
❹ News
❺ **Movie:** *Legend of Alfred Packer* (1980). Ron Haines.
⓭ *Profiles of Nature*

2:35 a.m.
❷ **Movie:** *Nero Wolfe* (1977). Anne Baxter.

2:50 a.m.
Ⓜ **Movie:** *Hannie Caulder*

3:00 a.m.
❹ *Wil Shriner Show*
⓫ **Movie:** *Sherlock Holmes In the House of Fear* (1945). Basil Rathbone.
⓭ *American Playhouse: Suspicion*
Ⓢ **Movie:** *9½ Weeks*

3:05 a.m.
Ⓗ **Movie:** *Game of Death*

4:00 a.m.
❹ *Hit Squad*

4:20 a.m.
Ⓜ *Comedy Eperiment*

4:30 a.m.
❹ *Matchmaker*
❺ *I Love Lucy*
❼ *The Avengers*
⓫ *Twilight Zone*
⓭ **Movie:** *Blondie of the Follies* (1934). Marion Davies.

4:50 a.m.
❷ *Newsmakers*
Ⓗ *America Undercover:* "Down and Out In America"
Ⓜ **Movie:** *Where Are the Children?*

4:55 a.m.
Ⓢ **Movie:** *The Sheriff and the Satellite Kid*

5:00 a.m.
❹ *New Record Guide*
⓫ *U.S. Farm Report*

5:30 a.m.
❹ *Ben Casey*
❺ *I Love Lucy*
❼ *Greatest Sports Legends*
⓫ News

MON., APR. 25

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *Magnum, P.I.*
⓫ *Webster*
⓭ *Wild America*
㉑ *Bodywatch*
㉛ Italian programming (concludes at 8)
Ⓗ **Movie:** *Breaking Away*
Ⓜ **Movie:** *The Lion*
Ⓢ **Movie:** *The Best of Times*

6:30
❺ *Family Ties*
❼ News
⓫ *The Jeffersons*
⓭ *New Jersey News*
㉑ *Nightly Business Report*

7:00
❷ ❹ ❺ News
❼ *Jeopardy*
❾ *$100,000 Pyramid*
⓫ *Cheers*
⓭ *Nightly Business Report*
㉑ *Contact: Long Island*

7:30
❷ *Wheel of Fortune*
❹ *Marblehead Manor*
❺ *Current Affair*
❼ *Hollywood Squares*
❾ *Barney Miller*
⓫ News
⓭ *MacNeil/Lehrer*
㉑ *World of Survival:* "How Birds Fly"

8:00
❷ *Kate & Allie*
❹ *Alf*
❺ **Movie:** *Airport* (1975). Charlton Heston.
❼ *MacGyver*
❾ *Evening Magazine*
⓫ **Movie:** *Hemingway* (1988). Part I of II. Stacy Keach. Dramatizes the famous writer's stormy relationships with his four wives, each of whom had a significant impact on his works. (Part II, Mon., 5/2 at 8 p.m.)
㉑ *Discoveries Underwater:* "Ships of Trade." The excavation of an English ship that sank off the coast of Bermuda in 1609.
㉛ *Dark Shadows*
Ⓗ **Movie:** *Hoosiers*
Ⓜ **Movie:** *A Place in the Sun*
Ⓝ **Movie:** *The Lightship*
Ⓢ **Movie:** *The Name of the Rose*

8:30
❷ *Designing Women*
❹ *Valerie's Family*
❾ *Entertainment Tonight*
⓭ *Adam Smith*
㉛ *Eastenders*

9:00
❷ *Newhart*
❹ **Special:** *Unsolved Mysteries*
❼ **Movie:** *Little Girl Lost* (1988). Frederic Forrest. Compelling drama of a family fighting to adopt a foster child, whom they believe is being sexually molested by her natural father.
❾ *Morton Downey Show*
⓭ *Japan:* "A Proper Place in the World." Chronicles the political and economic factors leading to the attack on Pearl Harbor.
㉑ *Phenomenal World:* "The Sea Beneath the Earth." Explores the various roles that oceans play in our lives.
㉛ *All the World's a Stage:* "Razzmatazz and Realism." Examines the development of the great American musical.

9:30
❷ *Eisenhower & Lutz*

10:00
❷ *Cagney & Lacey*
❹ **Special:** *Stress*
❺ ❾ News
⓭ *Kodo*
㉑ *National Geographic Special:* "Mysteries of Mankind"
㉛ *Poldark*
Ⓗ **Movie:** *Ordinary People*
Ⓜ **Movie:** *The Times of Harvey Milk*
Ⓝ **Movie:** *The Sacrifice*

10:15
Ⓢ **Movie:** *The Delta Force*

11:00
❷ ❹ ❼ ⓫ News
❺ *M*A*S*H*
❾ *The Street*
⓭ *Treasure House of Great Britain*
㉑ *To the Manor Born*
㉛ *Hellenic TV Network U.S.A.*

11:30
❹ *Best of Carson*
❺ *Late Show*
❼ *Nightline*
❾ *Simon & Simon*
⓫ *The Honeymooners*
㉑ *Butterflies*
Ⓜ **Movie:** *Making Mr. Right*

11:35
❷ *Hunter*

MIDNIGHT
❼ **Movie:** *Who'll Stop the Rain* (1978). Nick Nolte.
⓫ *Star Trek*
⓭ *Mystery!: Rumpole of the Bailey*
㉑ *Nightly Business Report*

12:10 a.m.
Ⓗ *Dear America: Letters Home From Vietnam* (cc)

12:30 a.m.
❹ *David Letterman*
❺ *WKRP in Cincinnati*
❾ *Entertainment Tonight*
㉑ *Comrades*
Ⓝ **Movie:** *Weekend in Havana*
Ⓢ **Movie:** *F/X*

12:45 a.m.
❷ **Movie:** *A Summer to Remember* (1985). Tess Harper.

1:00 a.m.
❺ *American Leprosy Mission*
❾ *Joe Franklin Show*
⓫ *Twilight Zone*
⓭ *Monty Python*

1:10 a.m.
Ⓜ **Movie:** *House of the Rising Sun*

1:30 a.m.
❹ ⓫ News
⓭ *MacNeil/Lehrer*

1:40 a.m.
Ⓗ **Movie:** *Wildcats*

2:00 a.m.
❹ *Wil Shriner Show*
❺ *Freedom From Fat*
❾ *Home Shopping*
⓫ *Secrets of Success*

2:05 a.m.
❷ News

2:25 a.m.
❼ News
Ⓢ **Movie:** *Housewives*

2:30 a.m.
❺ **Movie:** *Bullet Train* (1980). Sonny Chiba.
⓭ *Profiles of Nature*

2:40 a.m.
Ⓜ **Movie:** *Black Widow*

2:55 a.m.
❼ **Movie:** *Fire Sale* (1978). Alan Arkin.

3:00 a.m.
❹ *Hit Squad*
⓫ **Movie:** *Sherlock Holmes in Pursuit to Algiers* (1945). Basil Rathbone.
⓭ *Nova*

3:30 a.m.
❹ *Matchmaker*
Ⓗ **Movie:** *Foxtrap*

3:55 a.m.
Ⓢ *Women in Rock*

4:00 a.m.
❹ *New Record Guide*
⓭ *Innovation*

4:25 a.m.
Ⓜ **Movie:** *Steaming*

4:30 a.m.
❹ *Ben Casey*
❼ *The Avengers*
⓫ *Twilight Zone*
⓭ *Masterpiece Theatre: David Copperfield*

4:55 a.m.
Ⓢ **Movie:** *The Eliminators*

5:00 a.m.
Ⓗ **Movie:** *Game of Death*
⓫ *Twilight Zone*

5:30 a.m.
❹ *New Wilderness*
❺ *I Love Lucy*
❼ *Morning Stretch*
⓭ *Currents*

TUE., APR. 26

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *Magnum, P.I.*
⓫ *Webster*
⓭ *PCP: It's Not for Me*
㉑ *Bodywatch*
㉛ Italian programming (concludes at 8)
Ⓗ **Movie:** *Stalag 17*
Ⓜ **Movie:** *Nothing in Common*

TELEVISION

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
S **Movie:** *The Story of Esther*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Atlanta (concludes at 10:30, approx.)
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Houston Knights*
4 *Matlock*
5 **Movie:** *Soylent Green* (1973). Charlton Heston.
7 *Who's the Boss?*
11 *Hill Street Blues*
21 *Nova:* "How Good Is Soviet Science?" Travels to the Soviet Union for a behind-the-scenes look at Soviet science and technology today.
31 *Dark Shadows*
H **Movie:** *Everytime We Say Goodbye*
M **Movie:** *Bang My Drum Slowly*
N **Movie:** *Our Very Own*
S *Rock and Roll Reunion*

8:30
7 **Premiere:** *Just the Ten of Us*
13 *Innovation*
31 *Eastenders*

9:00
2 **Movie:** *Sharing Richard* (1987)
4 *In the Heat of the Night*
7 **Premiere:** *China Beach*
11 **Special:** *Smithsonian Treasures*
13 *Nova*
21 *Explore:* "Blue Men of the Sahara." Visits the Tuareg, a little-known and vanishing people of the Sahara who are fierce in battle, yet compete for love with verse.
31 *The Prisoner*

9:30
S **Movie:** *Making Mr. Right*

10:00
4 *Crime Story*
5 News
13 *Frontline:* "American Game, Japanese Rules." An intimate portrait of Americans who live and work in Japan.
21 *Voices and Visions:* "Emily Dickinson." Actress Jane Alexander reads selections from Dickinson's poems and letters.
31 *Open All Hours*
H **Movie:** *Conspiracy: The Trial of the Chicago 8* (cc)
M **Movie:** *No Mercy*
N **Movie:** *Blue Bird*

10:30
9 News
31 *The Two Ronnies*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
13 *Intercom:* "After the War." Documentary focusing on the American policy toward Europe and the Soviet Bloc in the years following W. W. II.
21 *To the Manor Born*
31 *Hellenic TV Network U.S.A.*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *Butterflies*
S *Poison*

11:35
2 **Special:** *The Pennsylvania Primary*

11:55
M **Movie:** *Morgan Stewart's Coming Home*

MIDNIGHT
2 **Movie:** *So Fine* (1981). Ryan O'Neal.
7 **Movie:** *Love Is Never Silent* (1985). Mare Winningham.
11 *Star Trek*
13 *Return to Iwo Jima*
21 *Nightly Business Report*
H **Movie:** *Heat*
N **Movie:** *Scene of the Crime*
S **Movie:** *9½ Weeks*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Discoveries Underwater*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:25 a.m.
M **Movie:** *Pretty Kill* (cc)

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:45 a.m.
H **Movie:** *Codename: Geese*

2:00 a.m.
4 *Wil Shriner Show*
5 *Keys to Success*
7 News
9 *Home Shopping*
11 *Secrets of Success*
S **Movie:** *Fool for Love*

2:05 a.m.
2 News

2:30 a.m.
5 **Movie:** *Quadrophenia* (1979). Phil Daniels.
7 **Movie:** *Rendezvous Hotel* (1979). Edward Winter.
13 *Profiles of Nature*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Charlie Chan and the Red Dragon* (1946). Sidney Toler.
13 *Odyssey*

3:05 a.m.
M **Movie:** *Little Fauss and Big Halsy*

3:30 a.m.
4 *Matchmaker*
H **Movie:** *Jo Jo Dancer, Your Life Is Calling*

3:50 a.m.
S **Movie:** *Hardbodies*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *Twilight Zone*
13 *Frontline*

4:45 a.m.
M **Movie:** *The Friends of Eddie Coyle*

5:00 a.m.
5 *I Love Lucy*
11 *At the Movies*

5:10 a.m.
H **Movie:** *Stand Alone*

5:20 a.m.
S **Movie:** *Out of Africa*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News

Weekend, April 23–24

SAT., APR. 23

6:00 a.m.
5 *Multitrim*
7 *World of Photography*
9 *Comic Strip*
11 *Christian Science*
13 *Exercise With Billie*
H **Movie:** *Fire and Ice*

6:30 a.m.
2 *Patchwork Family*
4 *Road to Seoul*
5 *Sylvanian Family*
7 *Wild Kingdom*
11 *Planet of the Apes*
13 *New Jersey News*
M **Movie:** *Damnation Alley*
S **Movie:** *Mr. Mom*

7:00 a.m.
4 *Kidsongs*
5 *Star Com*
7 *Uncle Waldo*
11 *Bravestarr*
13 *Comrades*
21 *Personal Finance*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Sybervision*
7 *King Leonardo*
11 *Bravestarr*
H **Movie:** *That's Life!*

8:00 a.m.
2 *Furrytail Theater*
4 *Fraggle Rock*
5 *World Tomorrow*
7 *Little Clowns*
11 *Hee Haw*
13 *Adam Smith*
21 *Business File*
M **Movie:** *Mr. Mom*
S **Movie:** *Star Spangled Girl*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Pound Puppies*
9 *America's Top Ten*
11 *Puttin' On the Hits*
13 *Wall $treet Week*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
13 *Washington Week*
21 *America*

9:30 a.m.
7 *Little Wizards*
13 *One-on-One*
H **Movie:** *Mandela*
M **Movie:** *The Three Worlds of Gulliver*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Real Ghostbusters*
9 *Three Stooges*
11 *Soul Train*
13 *Firing Line*
21 *Brain, Mind, and Behavior*
31 *Body Electric*
S **Movie:** *Girl Happy*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
31 *State of the Arts*

11:00 a.m.
2 *Popeye & Son*
4 *Gummi Bears*
5 *Dukes of Hazzard*
7 *Bugs Bunny*
9 Wrestling
11 *Star Search*
13 *Tony Brown*
21 *Brainstormers*
31 *Video Music Box*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
7 *Flintstone Kids*
13 *Open Mind*
21 *Victory Garden*
M **Movie:** *The Seventh Voyage of Sinbad*

NOON
2 *Storybreak*
4 *Foofur*
5 *Charlie's Angels*
7 *Animal Crack-Ups*
9 *Black Sheep*
11 Women's Wrestling
13 G.E.D. *Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
H **Movie:** *Sweet Liberty* (cc)
S **Movie:** *Some Kind of Wonderful*

12:30
4 *I'm Telling*
7 *Health Show*
13 G.E.D. *Preparation*
21 *This Old House*

1:00
2 *World of Guinness Records*
4 *Young People's Special:* "Fair Game"
5 **Movie:** *Treasure of San Bosco Reef* (1968). James Daley.
7 *Weekend Special*
9 **Movie:** *Hawaii Five-0*
11 **Special:** *Mysteries of the Pyramids*
13 *Motorweek*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope* (Japanese Programming)
M **Movie:** *Solar Babies*

1:30
2 **Movie:** *The Magician* (1973). Bill Bixby.
4 **Baseball:** Cincinnati vs. Atlanta or, Boston vs. Milwaukee
7 *Ebony/Jet Showcase*
13 *Take Charge*
21 *French Chef*

2:00
7 *Ebony/Jet Showcase*
13 *Hometime*
21 *Joy of Painting*
31 *Japanese Theatre*
H *17 Going on Nowhere*
S **Movie:** *Rumplestiltskin*

2:30
7 *Greatest Sports Legends*
13 *This Old House*
21 *Art of William Alexander*
H **Movie:** *The Wraith*
M **Movie:** *Topper*

3:00
2 **Golf:** Chrysler Cup Senior Tournament
5 **Movie:** *The Prowler* (1981). Vicki Dawson.
7 *Professional Bowlers*
9 *Knightrider*
11 *Twilight Zone*
13 *Madeleine Cooks*
21 *Motorweek*
31 *Degrassi Junior High*

3:30
11 Wrestling
13 *Frugal Gourmet*
21 *Rod & Reel*
31 *Degrassi Junior High*
S **Movie:** *F.D.R.: The Last Years*

4:00
2 *Sports Saturday*
9 *Knightrider*
21 *Woodwright's Shop*
31 *Broadway Magazine*
H **Movie:** *Hoosiers*

4:30
4 **Golf:** USF&G Classic
7 *Wide World of Sports*
11 *Charles in Charge*
13 *Nova*
21 *This Old House*
31 *Cityscope*
M **Movie:** *A Fine Mess*

5:00
5 Wrestling
9 *A-Team*
11 *T and T*
13 *Innovation*
21 *Degrassi Junior High*
31 *Finnish Solution*

5:30
11 *Bustin' Loose*
13 *Newton's Apple*
21 *Doctor Who*

6:00
2 *To Your Health*
4 7 News
5 *Small Wonder*
9 *A-Team*
11 *Star Trek: The Next Generation*
13 *Nature*
31 *European Journal*
H **Movie:** *That's Life!*
M **Movie:** *Little Shop of Horrors*
S **Movie:** *Mr. Mom*

6:30
2 4 7 News
5 *What's Happening Now?*
31 *Hello Austria/Hello Vienna*

7:00
2 News
4 *Fast Forward*
5 *Too Close for Comfort*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Cheers*
13 *Owl/TV*
31 *Computer Show*

7:10
21 *Blake's Seven*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 *Mama's Family*
11 *Tales From the Darkside*
13 *Wild America*
31 *Eye on Dance:* "Jazzing It Up"

8:00
2 *High Mountain Rangers*
4 *Facts of Life*
5 *Family Double Dare*
7 *Dolly*
9 **Baseball:** Mets vs. St. Louis (concludes at 11, approx.)
11 **Movie:** *The Snows of Kilimanjaro* (1952). Gregory Peck.
13 *Discoveries Under Water*
21 *Man About the House*
31 *Masterpiece Theatre: David Copperfield*
H **Movie:** *Heat*
M **Movie:** *Mr. Mom*
N **Movie:** *Reuben, Reuben*
S **Movie:** *Some Kind of Wonderful*

8:30
4 *227*
5 *Boys Will Be Boys*
21 *Keep It in the Family*

9:00
2 *Tour of Duty*
4 *Golden Girls*
5 **Special:** *Werewolf*
7 *Ohara*
13 *Mystery!: Rumpole of the Bailey*
21 *To the Manor Born*
31 *Secret Agent*

9:30
4 *Amen*
21 *Bless Me Father*
M **Movie:** *Pretty Kill*

10:00
2 *West 57th*
4 *Hunter*
5 News
7 *Spenser: For Hire*
13 *Film on Film*
21 *No Place Like Home*
31 *Blake's Seven*
H *Comic Relief*
N **Movie:** *True Stories*
S *Rock and Roll Reunion*

10:30
5 *9 to 5*
11 News
21 *Butterflies*

11:00
2 4 7 9 News
5 *Taxi*
11 **Movie:** *The Golden Gate Murders* (1979). David Janssen.

Movie: *My Man odfrey* (1936). William owell, Carole Lombard. lassic screwball comedy out a butler who brings touch of the common an to a rich family; one Lombard's best erformances; great cast.
Monty Python
World TV Presents hinese programming)

1:10
Movie: *Rosemary's aby*

1:30
Saturday Night Live
Movie: *Adam's Rib* 949). Katharine epburn.
News
Morton After Dark
Movie: *The Front Page* 931). Pat O'Brien.
Movie: *The Tenant*
Movie: *Fairy Tales*

:45
D.C. Follies
Movie: *Megaforce* 982). Barry Bostwick.

IDNIGHT
Movie: *Hoosiers*

:15 a.m.
Dom DeLuise Show

:35 a.m.
Movie: *Two Sisters om Boston* (1946). athryn Grayson.

:45 a.m.
Movie: *Double demnity* (1973). Richard renna.

00 a.m.
Showtime at the Apollo
Runaway With the Rich d Famous

05 a.m.
Movie: *Toxic Avenger*

30 a.m.
Movie: *Key Exchange* 985). Brooke Adams.
Benny Hill
Tales From the Darkside
Movie: *Little Shop of rrors*

50 a.m.
Movie: *It Happens ery Spring* (1949). Ray illand.

00 a.m.
Comedy Club
Home Shopping vernight
News
Movie: *Stand Alone*

30 a.m.
Win, Lose, or Draw
Sea Hunt
Solid Gold
Movie: *Private Lives* 931). Norma Shearer, bert Montgomery.

35 a.m.
Movie: *Friday the th: A New Beginning*

00 a.m.
D.C. Follies
Movie: To be nounced

10 a.m.
Movie: *One More turday Night*

30 a.m.
News
Look at Me Now

11 **Movie:** *Melvin and Howard* (1980). Paul LeMat.

3:35 a.m.
7 **Movie:** *Back to God's Country* (1954). Rock Hudson.

3:40 a.m.
H **Movie:** *Scanners*

4:00 a.m.
5 *East Side Kids*
13 **Movie:** *Romeo and Juliet* (1936). Norma Shearer, Leslie Howard.

4:15 a.m.
2 **Movie:** *Devil's Mountain* (1976)
S **Movie:** *Basic Training*

4:45 a.m.
M **Movie:** *Solar Babies*

5:00 a.m.
4 **Movie:** *Slightly Honorable* (1940). Pat O'Brien.

5:25 a.m.
H **Movie:** *The Wraith*

5:30 a.m.
5 *I Love Lucy*
7 *New York Views*
11 News

SUN., APR. 24

6:00 a.m.
5 *Gilligan's Island*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *Wonderworks*
S *Santiago's Ark*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Wall $treet Journal Report*
4 *New Wilderness*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *In the Black*
11 *Christian Science*
M **Movie:** *The Jesse Owens Story*

7:00 a.m.
2 *Young Universe*
4 *Israel at 40*
5 *Hour of Power*
7 *Faith for Today*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *Wonderworks*
H *The Frog Prince*
S *The Amazing Cosmic Awareness of Duffy Moon*

7:30 a.m.
2 *Way to Go*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*

8:00 a.m.
2 *For Our Times*
4 *Headlines on Trial*
5 *Sunday Mass*
7 *Tiempo*
9 *Funtastic World*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *The Adventures of Tom Sawyer*
S *Just for Kicks*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Plastic Man*
7 *Morning Home Show*
13 *Mister Rogers*

H *Seabert*
S **Movie:** *Tuck Everlasting*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *Baker's Hawk* (1976). Clint Walker.
11 *Visionaries*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *Treasure Island*

9:30 a.m.
11 *Captain Power*
21 *Reading Rainbow*
M **Movie:** *Morgan Stewart's Coming Home*

10:00 a.m.
9 *Steampipe Alley*
11 *New Gidget*
13 *Owl TV*
21 *Tony Brown's Journal*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 **Premiere:** *Over 17 Not Admitted*
7 *Like It Is*
11 *Happy Days*
13 *Reading Rainbow*
21 *Inside Albany*
S **Movie:** *Allan Quatermain and the Lost City of Gold*

11:00 a.m.
2 *Community*
4 *McLaughlin Group*
5 Wrestling
7 *News Conference*
9 *Knightrider*
11 *At the Movies*
13 *Delgrassi Junior High*
21 *Washington Week In Review*
H **Movie:** *Like Normal People*
M *Comedy Experiment*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
11 **Movie:** *Lost in Alaska* (1952). Abbott and Costello.
13 *Rockschool*
21 *Wall $treet Week*
M **Movie:** *My Darling Clementine*

NOON
2 *The People*
4 *Essence*
5 *Wonderful World of Disney*
9 **Movie:** *Coward of the County* (1981). Kenny Roger.
13 *Washington Week*
21 *Adam Smith*

12:30
2 *World of Guinness Records*
4 *Your Vital Signs*
7 *Business World*
13 *Inside Albany*
21 *Wild America*
S *Codename: Kyril Part I*

1:00
2 **Golf:** Chrysler Cup Senior Tournament
4 *Countdown to '88*
5 **Movie:** *Alice to Nowhere* (1988). Rosey Jones.
7 *Olympic Trials: Men's Marathon*
11 **Movie:** *To Have and Have Not* (1944). Humphrey Bogart.
13 *Symposium*

21 *Nature*
H *Not Necessarily the News*

1:30
4 *Fight Back*
M **Movie:** *How Green Was My Valley*

2:00
4 *Colonial Cup International Steeplechase*
9 **Movie:** *The Magnificent Seven Ride!* (1972). Lee Van Cleef.
13 *Great Performances: Man From Moscow*
21 *Masterpiece Theatre: David Copperfield*
31 *Voices & Visions:* "Sylvia Plath"
H **Movie:** *Blind Date*

2:30
4 *War of the Stars*
S **Movie:** *Codename: Kyril Part II*

3:00
4 **Racing:** Drag Racing Championships
11 **Movie:** *The Sun Also Rises* (1957). Tyrone Power.
13 *Voices & Vision*
21 *Brainstormers*
31 *Washington Week in Review*

3:30
2 **Basketball:** Chicago vs. Boston
7 **Gymnastics:** U.S.A. vs. U.S.S.R.
21 *Madeleine Cooks*
31 *Tokyo Day*
M **Movie:** *Young Mr. Lincoln*

4:00
4 **Golf:** USF&G Classic
9 *A-Team—Parts I and II*
13 *Japan*
21 *Great Chefs of the West*
31 *Tony Brown's Journal*
H **Movie:** *Police Academy 3*

4:30
21 *Frugal Gourmet*
31 *World Chronicle*
S **Movie:** *Wild Thing*

5:00
5 **Movie:** *Columbo: By the Dawn's Early Light* (1974). Peter Falk.
7 *Spirit of Adventure*
13 *Currents*
21 *Nova*
31 *Bradshaw On the Eight Stages of Man*

5:30
11 **Movie:** *Silver Streak* (1976). Gene Wilder, Jill Clayburgh.
13 *Metroline*
31 *Looking East*
H **Movie:** *Summer Camp Nightmare*
M *The Movie Palaces*

6:00
2 4 7 News
9 **Movie:** *Flight of the Phoenix* (1966). James Stewart.
13 *Victory Garden*
21 *Wonderworks*
31 *Images/Imagenes*
M **Movie:** *A Christmas Story*
S **Movie:** *Ferris Bueller's Day Off*

6:30
2 4 7 News
13 *This Old House*
31 *Another View*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
13 *Wonderworks*
21 *Degrassi Junior High*
31 *Discoveries Underwater*

7:15
H **Movie:** *Oxford Blues* (cc)

7:30
21 *House For All Seasons*
M **Movie:** *Morgan Stewart's Coming Home*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *America's Most Wanted*
7 *Supercarrier*
11 *Star Trek: The Next Generation*
13 *Nature*
21 *This Old House*
31 *We Were So Beloved.* Poignant documentary about the Jews who escaped Germany before the Holocaust and settled in Washington Heights.
N **Movie:** *Splendor*
S **Movie:** *Tin Man*

8:30
4 *Day by Day*
5 *Married With Children*
21 *Hometime*

9:00
2 **Movie:** *April Morning* (1987). Tommy Lee Jones.
4 **Movie:** *Protocol* (1984). Goldie Hawn.
5 *It's Garry Shandling's Show*
7 **Movie:** *The Town Bully* (1987). Bruce Boxleitner.
9 *Police Story*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: David Copperfield*
21 *Nature:* "Cowboys, Caimans, and Capybaras"
H **Movie:** *Something Wild*
M **Movie:** *The Stepfather*

9:30
5 *Duet*

10:00
5 *Tracey Ullman Show*
9 News
11 *Perry Mason*
13 *Yes, Minister*
21 *Mystery!: Rumpole of the Bailey*
N **Movie:** *Tea in the Harem*
S **Movie:** *Allan Quatermain and the Lost City of Gold*

10:30
5 *Current Affair Extra*
9 *Sports*
13 *The Good Neighbors*
31 *Forum: We Were So Beloved*
M **Movie:** *Working Girls*

11:00
2 4 5 7 11 News
9 *Entertainment This Week*
13 *New Television*
21 *The Casebook of Sherlock Holmes*
31 *Safe Haven*
H *Tanner '88*

11:30
5 *Sports Extra*

11 *The Honeymooners*
21 *The Sandbaggers*
H **Movie:** *Blind Date*

11:45
2 7 Sports
S **Movie:** *Street Smart*

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *Friday the 13th*
7 **Movie:** *The Great Wallendas* (1978). Lloyd Bridges.
9 *Dallas*
11 *Star Trek*
13 *Great Performances: The Ebony Tower*
M *Comedy Experiment*
N **Movie:** *Hannah and Her Sisters*

12:30 a.m.
4 *Howard Cosell's Speaking of Everything*
M **Movie:** *Snow Bunnies*

1:00 a.m.
2 *Win, Lose, or Draw*
5 *Naked City*
9 *Dallas*
11 *Odd Couple*

1:10 a.m.
H **Movie:** *Weekend Warriors*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Heroes: Made in the U.S.A.*
11 News
13 *You Gotta Have Art*
S *Poison*

2:00 a.m.
2 News
4 *Hardcastle & McCormick*
5 *World Vision*
7 **Movie:** *The Firechasers* (1970). Chad Everett.
9 *Home Shopping*
11 *At the Movies*
13 *On Stage at Wolf Trap*
M **Movie:** *Wisdom*
S *Rock and Roll Reunion*

2:30 a.m.
11 **Movie:** *Smash-Up on Interstate 5* (1976). Robert Conrad.

2:45 a.m.
H **Movie:** *Up the Creek*

3:00 a.m.
4 *Visiones*
5 *Mission: Impossible*
13 *Rockschool*

3:30 a.m.
4 *First Estate*
S **Movie:** *Some Kind of Wonderful*

3:55 a.m.
M **Movie:** *Times Square*

4:00 a.m.
5 *East End Kids*
7 **Movie:** *Apache Drums* (1951). Stephen McNally.

4:25 a.m.
H **Movie:** *Summer Camp Nightmare*

4:30 a.m.
11 *Twilight Zone*

5:00 a.m.
11 *Twilight Zone*

5:10 a.m.
S **Movie:** *Ferris Bueller's Day Off*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
11 News
13 *Wall $treet*

NEW YORK TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Nancy Engberg for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT
Manhattan

Sutton Pl Studio—Lge, sunny, built-ins, lux bldg. $1,450/mo. 1-2 yrs. 212-758-4413

APARTMENT
New Jersey

Guttenberg, NJ/Harbor & City Views
From 2 BR, high floor, full svc condo. Ferry to NYC. $2400/mo. 914-297-9909.

APARTMENT/HOUSE WANTED

Banker—Seeks to buy/rent Manhattan apt or loft. Broker, 7 days. *212-645-1210.*

Luxurious Manhattan Properties
For our exclusive clientele. Only quality apartments accepted for select portfolio.
212-838-0012

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

NEW YORK'S
Working Classifieds
212-971-3155

SUBLET

80's East—Fully furnished 1 BR, long-term. Avail 5/25. 750 Sq ft w/piano. Interviews 5/20-24. Call before 5/6 to guarantee appt. $1,000/mo plus util. *213-455-2453.*

LIVING LOFT

15 St. West (near 5th) 3200sq ft
THE INFINITE LOFT
Open living spaces ramble round 4BRs, 2bths, professional darkroom, office. Sunny, exposed brick, orig wood floors. Central location. New on market. Fabulous bargain. **$625,000.**
Elizabeth Frothingham Res: 212-260-2748
Albert B. Ashforth, Inc., 212-288-9400

COOPERATIVE/CONDO
Manhattan

Fabulous Financial District Penthouse
Atrium garden & terrace. Owner relocating - must sell. Reduced to $525,000. Call Broker, Laura: 212-463-7400 or Owner: 212-825-2208

38th St. E & 2nd Ave—Cozy furn studio. Excel cond. Wood floors, A/C. Ask $92M. *Mnt $329. Owner 212-697-0829/809-3710*

West End Ave/70's—3-BR duplx. 1st flr: guest powder rm, 27' LR w/mrble fplc & enclosed greenhse/patio, lrg din area & kit w/window. 2nd flr: mstr BR w/bth, 1 bth in hall, 2 additional BRs & laundry rm. Comp renovated, everything is built-in. Maintenance $1523. Priced to sell!
212-213-9797 or 212-496-9886

36th St Bet Park & Lexington
CO-OP STUDIOS
FROM $110,000
Low Maintenance
Holly Corroon 212-889-6396
Offering By Prospectus Only

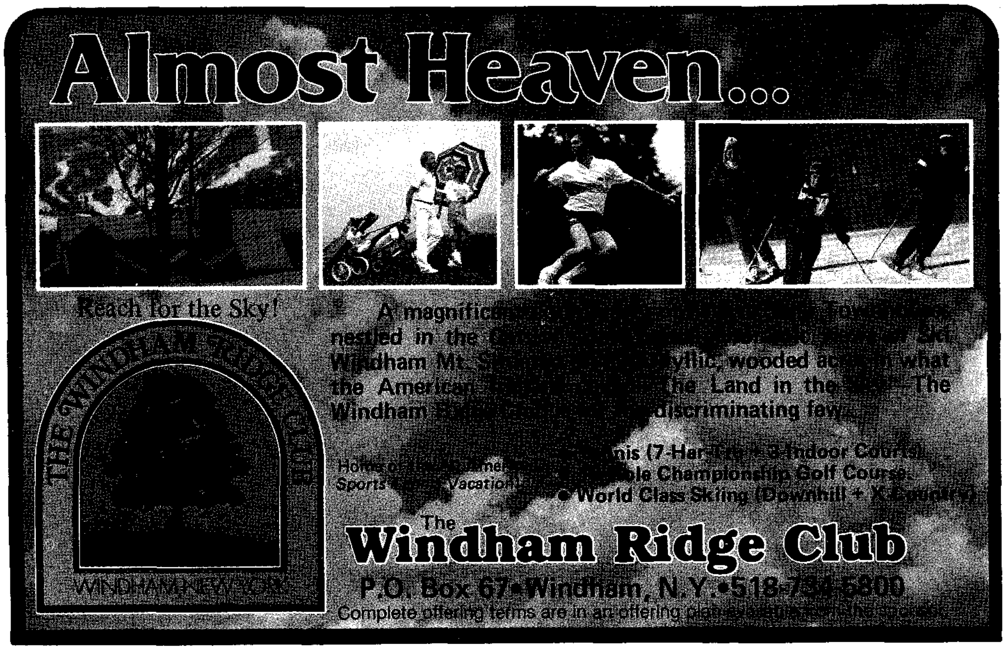
HOUSE
Manhattan

Excitement, Adventure, Romance—Live on a yacht in Manhattan. Rich man's fantasy, real man's price. 212-362-4713.

HOUSE
Queens

Forest Hills—Brick townhouse, grand piano in LR, 3 BR, 2 1/2 bath, Formal DR leads to lg terrace, EIK, new appliances, **garage**, gardens, joggers & cycling. Principals only. $2000/mo. 718-897-8979.

GREEN COUNTY COOPERATIVE/CONDO FOR SALE/RENT



A magnific[illegible] nestled in the [illegible] Windham Mt. S[illegible] ylic, wooded ac[illegible] what the American [illegible] the Land in the [illegible] The Windham [illegible] discriminating few.

Home of [illegible] Sports [illegible] Vacation[illegible]
[illegible]nis (7-Har[illegible] 3 Indoor Courts)
[illegible]ole Championship Golf Course
• World Class Skiing (Downhill + X Country)

The **Windham Ridge Club**
P.O. Box 67 • Windham, N.Y. • 518-734-5800
Complete offering terms are in an offering plan [illegible]

HOUSE
Nassau-Suffolk

Hilltop Privacy In Dix Hills
Designer's unique 100' Ranch. 2 wooded acres, skylights, 16' ceilings, 2 fireplaces, sauna, multilevel master suite.
Owner 516-367-9146 $730,000

North Shore East End
WATERFRONT/SUMMER RENTAL
Lux, 2 bdrm/2 bth condo, all appliances, spac decks, spec water views, R Trent Jones golf course, priv beach, pool, tennis, gourmet restaurant, country club setting.
Rentals from $10,000
Sales from $170,000.
The Marketplace 516-727-4962

North Shore Gold Coast
Cust Contemp, 4300 sq ft on top of 4 plus exquisitely lnscpd acres, 3 yrs old, walk to beach. Must sell, relocated. $1.2 million.
Principals only 516-674-3138

Orient, N.Fork, Contemp Farmhouse—Superb constr/design, 3-4BR, vaulted ceils. Studio, porches, balcs. Bay views. $379,500. Hahn RE: 516-477-0551

A Lot for the Money...
Private community with beach rights, pool, 3 bedrooms, 2 1/2 baths, fireplace, huge family room, furnished, central air conditioning... all for $310,000!

For a Cottage or a Castle
Rentals or Sales
Talk to
Tina S. Fredericks Realty
East Hampton, N.Y. 516-324-4418

HOUSE
Rockland

PALISADES, NY $425,000
CIRCA 1740
Country lane leads to beautifully restored 8 rm historic Gem in secret garden. Features old fireplaces, beams, nooks & crannies-new kitchen, bths, systems. 10 minutes to G.W. Bridge.
MASON SAMETT 914-359-4940

Selling A Home?
Advertise in NEW YORK's Town and Country Properties. Place your line listing on Monday and see it in print in a week.
$23.95 per line. 2 line min.
Call Nancy Engberg 212-971-3155

Continued on next page.

NEW YORK

TOWN AND COUNTRY PROPERTIES

Continued from previous page.

HOUSE
Connecticut

Greenwich "The Creamery"—Secluded stone & shingle "barn" updated w/charm. 3BR, 3 bath. Shoreline pool in pond-like setting. $795K, owner 203-869-0455

HOUSE
New Jersey

A SUPERIOR VALUE—In the Montclair estate section. Wonderful architectural details, 5 fpls, 3 1/2 lux bths, gourmet kit, form LR & DR, library, den, wraparound porch. 4 BRs on 2nd. 2 BRs, study on 3rd. $695,000. **SCHULTZ REAL ESTATE** Realtors 201-783-5058.

HOUSE OTHER

Magnificent Lakefront—Custom built, all brick & plaster wall, ranch exec home w/over 80' on lake. 3 BR, 2 1/2 bth, 2-car gar, boathse, hardwood flrs. Except lg family rm to flagstone patio. $425,000. Chris Markatos Realtors. Ask for Rachel Berry, 914-245-6262; NY State: 800-356-0556; Out-Of-State 800-431-1134.

COMMERCIAL PROPERTY

SOHO **5-STORY BLDG**
Beaut lux renov, hi rental income, upper flr avail. 2.2 million. Ownr 212-226-0342.

INVESTMENT PROPERTY

CPW **CORNER 89TH ST**
Restored prewar 8-story bldg, spec vus, 14 apts, 4500 sq ft prof unit. Penthouse plus three 8-rm apts delivered vacant. For sale by Owner. POB 467 Gracie Square Station, 229 E 85th St. NYC 10028.

COUNTRY PROPERTY
For Sale/Rent

AMERICANA SERENITY
ON 35 ROLLING ACRS of Meadows, Woods & a "Lg Pond Site." Architecturally Interesting 100 Yr plus Sunlit 5 Bdrm Home; Lg Kit, LR, Libr, Rec Rm, Porch. O'look 2 Wonderful Barns w/Grt Vus! **PLUS** a Cabin. Privacy! $175,000
VALUED PROPERTIES
Specializing in "Unique" Properties Only
914-292-8222

Ski Windham Trailside—At an outstanding yr-round resort, only 2 1/2 hrs NYC. We have vacant lots & cust homes w/easy access to ski slopes & spec vus of golf course. For an appoint or further info, call:
Sheridan Realty
212-245-8606 or 518-734-4570

1855 Farmhouse—10 rms, including guest wing, 5 WBF, 22 plus acres, pond, views, subdividable. 65 mil from NYC, 5 min from Frenchtown, NJ. Owner financing available. $849,900. Burgdorff R.E. 201-735-6111, evenings 215-294-9440.

E Haddam CT—Spec vus on CT riv, beaut renov 1 BR Colonial, mooring/beach, 2 1/2 hrs NYC. $1200/mo. 212-475-6176.

Catskills Victorian Circa 1890's—1.5 acre estate foot of Belleayre Mt. Wraparound porch plus carriage hse w/apt, playhse & treehse. 7 BRs, 3 1/2 bths, mod kit, fplc. $175,000. Owner 516-674-3138.

WOODRIDGE LAKE
Litchfield County, Goshen, Connecticut
No matter where you look, little compares to the scenic community of Woodridge Lake in beautiful Litchfield County. The ideal place to buy land, build a dream home or buy an existing one. A site you'll value today, that will become more valuable tomorrow. Surrounded by 4-season recreational activities: sailing, swimming, fishing, tennis, horseback riding, skiing and skating.
Come visit, walk around, inhale the fresh, pure air - you'll fall in love. For directions and more information, please call:
Landmark Real Estate Company
1-800-243-2508/or collect: 203-491-2291

ATLANTIC OCEAN FRONT
S.W. Nova Scotia 450' oceanfrt & 30 acres between Halifax & Yarmouth. $49,500. Owner financed. Brad 718-358-1658.

Historic Stone Ridge—Restored federal house - renovated barn. Under 2 hrs, NYC. Zoned limited business. House: 3 bdrms, fplce, suitable for living or for retail - antiques, books, gallery. Barn: ideal artist studio or business. $175,000. Paradise Properties, 914-658-8027.

Warren, CT—88 mi NYC. Wooded lots, secl, appvd, pond. $93K up. 212-749-6667.

Suffren, NY—Glass contemp. Priv. wooded 6 A. $770K. Broker 914-357-7737

Your Own Lg Spring Fed Pond—On 20 beaut wooded acres. 2 hrs NYC. Sullivan Co. Nr resorts & racetrack. Over 500' road frontage, city water. $66,000. Terms offered by owner. Marie, 203-485-9159.

CIVILIZED SOLITUDE—We own some of the loveliest homesites within 2hrs of NY. Very private. Very accessible. Will sell you one (5 acres, artist's studio, woods, mill stream) for $55M. We can quickly put a house on it or on another. Model ready. Info: 212-838-6530 or 914-794-7998

Mountaintop Realty - Hunter, Windham
Condos, chalets, estates, land & commercial. 518-263-3700. 800-458-RSVP.

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $295,000. Owner 212-644-3010.

VACATION HOME
For Sale

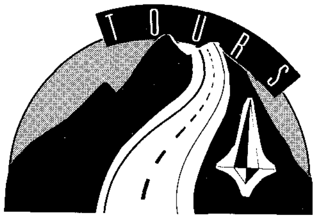
TOP OF THE WORLD
ADIRONDACK PARK--LAKE GEORGE: Mountaintop Paradise: 2BR 2-bath duplex with loft, Jacuzzi, WBFP. Breathtaking views of mountains & lake from two decks. Homeowner association, indoor/outdoor pools, sports center, tennis; golf, X-C skiing. Nearby--Gore, Stratton & Saratoga! Dock avail. 4 season recreation. Never lived in. $200,000.
Call OWNER/INVESTOR Mr. David
212-355-4249 workdays,
518-656-9766 weekends.

REAL ESTATE SERVICE

Call Zachariae Realty for **free information** about Long Beach Island. Sales/investments/rental properties. In NJ 1-800-624-7368, elsewhere 1-800-451-7277.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.



TOUR AND TRIP

"DOC" WINTER'S Mini-Teen TOURS
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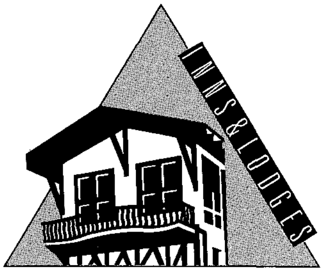

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Continued on next page.

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ENTERTAINING

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SERVICES AND SALES
Continued on Page 208

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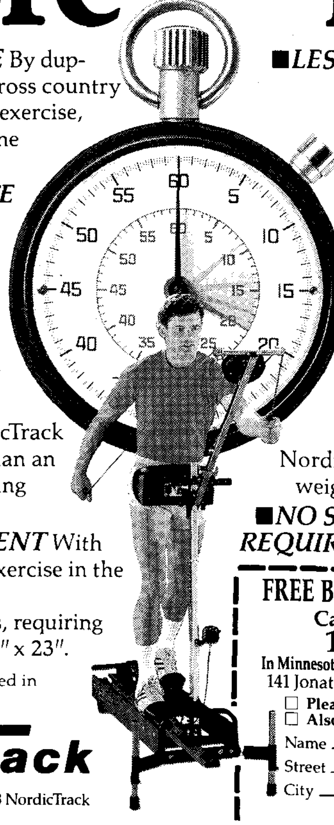

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SERVICES AND SALES
Continued from Page 206

FASHION

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are placed on a first-come-first-served basis, depending on availability in the issue. To place an ad by mail send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

Perfect—Ly, lovely, vivacious and spicy, east side brunette, 32, 5'4", 125 lbs. In hot pursuit of a successful Jewish male with similar set of priorities. Photo. NYM M460

Dance With Me—Beautiful, trim, compassionate, dynamic, multifaceted professional female seeks tall, secure, gregarious, mid 40's male counterpart for a caring, sharing, intimate relationship. LI/NY. Note/phone/photo. NYM U115

Stunning Village Illustrator—5'7" nature lover, slender, caring, insightful, whimsical. Seeks witty, reflective, successful, creative man, late 30's-early 50's, for friend, lover, laughter and commitment. Nonsmoker. Note/photo a must. NYM U113

Nice Guy—26, 5'9", nonpracticing Jewish male, nonsmoker. Enjoys movies, new food and comedy. Seeks blond counterpart for serious summer and future fun. Please send note and photo. NYM B875

Charming, Slim, Dark-Eyed—Professional, 39, Jewish. Seeks handsome, caring professional man, 39-46, without dependents, for committed relationship. Photo/note/phone. NYM B789

Precious, Precious, Precious—The time two people spend with each other. I am a good-looking, 38-year-old Jewish male CEO who enjoys art collecting, travel, sailing, tennis, theater and movies. Searching for attractive, successful, bright, fun-loving, caring, sincere woman for a great future. Phone. Photo optional. NYM U122

Wanted: Alive Man—Exuberant, attractive, saucy, creative, smart, soft, Jewish, 5'2", antiques entrepreneur. Seeks successful, imaginative, secure, playful, supportive, hearty, sensitive, squeezable, 30's-40's man. Photo/note. NYM U128

Are You A Full-Figured Woman?—I am a cute professional man, 33. NYM S748

Wanderlust, Spirit, Warmth—Blue-eyed blond seeks icing on the cake. Good mind, great heart and sense of humor in a man, 35-55, are the best ingredients. Interest in sports, art and theater are pluses. Do images of Venice and Ephesus make you want to pack up and go? If you are a nonsmoker and want to meet a clever, pretty woman, please write. Photo okay, good letter is better. NYM B891

Wacky Woman Wanted—By a successful, sensitive, tall attractive male, 40. I'm seeking an unpredictable, spontaneous woman with offbeat sense of humor for fun times/serious relationship. Late 20's-early 30's. Photo a plus. NYM B909

Under Cover—Of a 60-year-young professional woman who enjoys fighting for social change, is a winsome inner child seeking a dynamic and exuberant counterpart. NYM M497

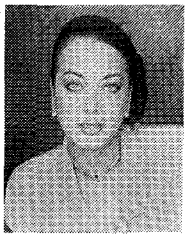
High On Life—And ready to share a romance full of love, warmth, growth. A warm, sensitive MD, considered very good-looking, mid 30's, trim, 5'10", affluent, funny, Jewish, passionate yet mellow. Seeks to celebrate spring with special, caring, beautiful lady, 32 or less, nonsmoker. Reply requires photo. NYM B917

Share Cold Sesame Noodles—With me. Handsome, sensitive Jewish male, 37, 5'7", nonsmoker, interested in the arts, cooking and biking. Desires attractive, bright, vivacious female, 27-37. Complimentary chopsticks. Note/photo/phone. NYM M514

A Sophisticated Lady—Socially prominent background, formal education, physically and emotionally healthy, financially secure, attractive, tall and slim. Would like to meet a refined gentleman of same background, over 5'10" and over 48 years of age. NJ preferred. Photo not important, however the above characteristics are. Note and phone, please. NYM U157

Dream Come True—Highly successful and financially secure Jewish male, 30, 6', is president of own company, extremely athletic and devilishly handsome. Loves skiing, tennis, aerobics, theater, movies and convertibles. Looking to spoil and cuddle with one adorable young lady, trim, 20-30, with cover girl looks (or Holly Hunter looks) who enjoys picnicing in the park as much as skiing in the Alps. Must be ready for fun, romance and adventure. Photo a must. NYM U160

Exceptionally Creative—Male writer, seeks to regain lost silver/white fox, efferdent smile. A warm, witty, bright, centered woman, 38-50. Genuine article only. Note, photo helps. NYM B938.



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Sensitive, Educated—Man seeks attractive Jewish female, 21-35, under 5'3", under 110 lbs. Blond, LI preferred. NYM U151

Southern Belle—Successful, sophisticated, slender, 5'7", 32, seeks quality beau, 35-50. Note/photo/phone. NYM B934.

Sensitive, Affectionate, Radiant—Woman, 32, Jewish, would love to meet caring, nurturing man with imagination and a lust for life and laughter. Letter/phone/photo preferred. NYM U164

Dynamic, Beautiful, Lady Exec—Jewish, 47, looking for someone to share my off time with. You should be hard-hitting male exec, late 40's-mid 50's, likes dining out, cozy dinners at home, theater, beach and boating. This could be a wonderful opportunity to share our "down time" together and find happiness. NYM M508

Caring, Sensitive, Romantic Guy—39, good-looking NJ Christian professional. Seeks warm, attractive lady who is able to share and respond to feelings. Will exchange photo/note. NYM B865

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Workaholic Wanted—Beautiful, slim, busy businesswoman seeks male counterpart. Must be very attractive, bright, sexy man, 50 plus. NYM B899

Perfect Hostess—Multilingual, professional, European, elegant, blond, 5'7", 38, no children. Seeks challenging, cosmopolitan, monogamous co-host who knows his priorities, 40-45. Bio/photo. NYM B924

"Summer Share"—Unique opportunity for fun, caring man (34-40). Have the time of your life sharing summer (hopefully more) with this warm and loving woman for all seasons. Note/photo. NYM M421

Beauty, Brains, Heart—Well-adjusted, happy, successful businesswoman, 35, bound for Columbia grad school. Seeks a loving and lasting relationship to go the distance. Photo appreciated. NYM U132

Here We Go—30-year-old, strikingly adorable, entrepreneurial Jewish female. Seeks sensitive, motivated, intelligent gentleman for fun and romance. Note/phone/photo a plus. NYM B905

Attractive Maggie Smith Look-Alike—Blond, 43, career woman. Has wit, compassion and exuberance. Seeks a man of like sensibilities. Loves quiet afternoons as much as a night at the opera or a visit to the pyramids. Bio/photo/phone. Nonsmoker please. NYM B900

Great Neck Woman—Divorced, Jewish, looking to share elegant evenings with equally financially secure mensch, 55-65. Note/photo please. NYM M477

Forthright Ad—Sensitive, intelligent, trim, handsome, athletic, 59, 5'11", successful executive. Would like to meet a beautiful, slim woman with nice legs, who is sensitive and intelligent, in her early 40's or younger. Both your time and mine are valuable, so please reply Only if you meet the requirements. Photo - your choice. Thank you for your understanding. I'd be privileged to speak to you, so please respond. NYM S910

Post-Residency Void—Jewish male MD, 33, seeks Jewish female in medicine, 24-31, to put it all together. NYM M361

Are You Intellectual—Philosophical, over 58, and seeking a pretty, class lady who responds in kind? NYM B690

Dependable, Successful, Handsome—CEO, 42, sense of humor. Seeks tall, thin, achieving executive, 30-35, no kids, drugs, smoking or therapists - for romance, love and marriage. Photo a must. NYM U112

Pretty, Sweet, Gentle—32, Filipina professional, single mom. Seeks 5'11", 32-45, intelligent, loyal, caring partner, prefer Catholic, for love and family. Send note/photo/phone. NYM H361

Miami Business Executive—Seeking pretty, thin nonsmoker, financially independent woman, 30-46, who enjoys life's good times and understands its adversities. I'm caring, honest, nice-looking, youthful 50's , 5'9", 172, financially secure. Alone is too lonely. If our values are shared, sunrise and sunsets forever. Be honest, someone I can trust. Photo/memo/phone a must. NYM B897

French Toast And Love—In the morning. Then work, dinner, jazz and more loving at night. Good-looking, warm, creative Jewish man - 5'7", great physique - seeks very pretty, happy, athletic, provocative woman with beautiful figure, to share summer diary and life. Photo. NYM U081

Tall, Leggy, Hazel-Eyed—Curvaceous. Seeking physically fit man, successful in his work and looking for a total relationship, 39-50's. NYM B821

Record Biz, LA Transplant—Female, real cute, outgoing, fit, 35. Seeks adventurous, successful, handsome, stable man, 30-45, to share it all. Phone/photo. NYM B847

Fabulous Jewish Widow—Great figure, loves to laugh, enjoys dancing, music of all kinds, theater. Seeks Prince Charming, early to mid 60's, for galloping into the sunset. NY/Westchester or Fairfield County. Photo/note. NYM B868

Extremely Attractive—32, 5'6", Jewish female seeks tall, handsome, very successful, marriage-minded male. NYM U118

Attractive, Slim Australian Lady—Seeks Christian guy, 55-65. Photo. NYM U107

Well-Educated Renoir-Type—Soprano, Jewish, biological clock ticking, looking for witty, music-loving mensch for serious relationship. Note/phone. NYM U109

Handsome Catholic—Businessman/attorney, 38, 6'1", successful, athletic, energetic, charming, well-defined gentleman. Seeks well-balanced, blue-eyed, tall "10" in her 20's, bright, humorous, sensitive and open for commitment. Photo and phone please. NYM M474

Jewish Male Podiatrist—46, 5'7", seeks pretty, under-38 nonsmoker, open to a joyful, serious relationship. NYM U111

Interested In Marriage—30 years young, very nice, classy woman from Great Neck, very attractive, looking to end single life. Sweep me off my feet. Looking for a man 5'8" or taller, strong, reliable, romantic. Nonsmoker a must. Love: snow and water skiing, boating, rock climbing, camping, rock 'n' roll, sunny climates in the winter, etc. Let's get together and have a blast. I want it all: love, family, lots of fun and happiness. We all deserve it. Please send me photo (a must), bio and note telling me just a little about yourself. NYM U110

Catch Of The Day—Seeking long-legged, sensual, naturally beautiful Jewish female, 27-33, with strong sense of humor, creativity, independent nature and sensitive. I'm a handsome Jewish male, 39, 5'11", 172 lbs, music biz exec who is athletic, musical (jazz pianist), well-read, enjoys the arts, travel, friends and family. Nonsmoker. Photo/phone. NYM B849

One Man Wanted—55 plus and comfortable. Wise, warm, witty, worldly - by NYC woman who would be wifely. NYM U087

Handsome, Sincere Professional—Male, 40, athletic. Seeks slim, intelligent, pretty female - around 30 and 5'5". NYM B852

Handsome Single Businessman—30. Tired of the bar scene. Looking for an alternative way to meet an attractive lady with a touch of class. Photo. NYM B853

Thirtysomething Woman—Blue-eyed, bright, attractive, seeking Prairie Home Companion to share biking, hiking, cross-country skiing and all the city's pleasures. If you're an honest, intelligent, attractive man, 35-50, with a great sense of humor, please send photo/note. NYM U085

Very Pretty, Jewish—Blue-eyed blond teacher, 33, 5'6", slim. Seeks best friend to share love and life. Photo. NYM M473

Lovely, Leggy Lady—5'11", MBA/JD, strikingly pretty, warm, witty and well exercised. Seeks single white male counterpart, 6' plus, 32 plus, who would like to see eye to eye with a gorgeous, fun-loving female. Photo/note. NYM B855

Eclectic Eye-Catcher—With an impish grin, playfully 36, seeks bright, sensitive, delightfully silly, grown-up Jewish man, 30-45, who is creatively responsible/responsibly creative, to make the common uncommon and the rare, extraordinaire! Photo, please. NYM M478

Sleek, Smart, Sophisticated—Successful, green-eyed blond, 35, seeks amiable, ambitious man of substance, 6' plus, for fun and long-term romance. Note/photo/phone. NYM B856

Stunning Blond Knockout—Sexy, spunky, successful, 33. Seeks handsome, ambitious, exciting, irreverent man for serious relationship. Photo. NYM M476

Caring, Outstandingly Attractive—38-year-old, Jewish Queens lady, 5'9", slim MD. Seeks kind and giving, professional, Jewish, nonsmoking man, 37-46. Send note/phone/photo if available. NYM U057

Long, Leggy—Dazzling trial lawyer, 30's, Jewish, wants to dance out of courtroom and onto golf course (and sunset!) with over 6'0", warm, humorous, successful male under 49. Photo a plus. NYM M475

Down-To-Earth—Warm Catholic lady, 38, divorced. Seeks stable, often witty man, 34-44, for friendship, love and occasional movie. Note/phone. NYM M489

Tired Of Chinese Food?—Slender, pretty, educated, athletic, successful Manhattan lady. Seeks professional man, 45-60, with zest for life, to cook for. NYM B928

Cosmopolite, 50ish Lady Sought—By semi-retired, sophisticated Jewish man who is caring, erudite, gregarious and a world traveler. You should be athletic, *sensitive, well-groomed, with a touch of* vanity, wit, style and humor. Photos/phones, exchanged. NYM K836

Passionate Blue-Eyed Blond—28, trim, handsome, soon to be PhD, with warm, devilish sense of humor, Jewish. Seeks attractive woman, not afraid to wear her heart on her sleeve. Photo. NYM K837

Forget Every Woman On This Page—I'm the proverbial "A good woman is hard to find". And I want a man with what the Scarecrow, the Tin Man and the Lion wanted: a brain to match my intelligence, a heart with the capacity for compassion as well as love and the courage to put your heart above your brain. In return, my man will get a woman who should be listed as an endangered species: bright and beautiful (inside as well as out), playful and pensive - and the best friend he'll ever have. If you're my man, 35 plus, forget every other woman. You'll only need me. Photo. NYM B876

Applications Being Accepted—For friend, lover, partner, by a fabulous, funny female, 5'7", adventurous, zany, kind, strikingly attractive, young 42-year-old, born in Europe, who enjoys traveling, music, dance(ing), Paris, kids, cats, the usual and the not-so-usual. Applicant should be creative, intelligent and sensitive. A sense of humor and the absurd a must. A full-length oil portrait guarantees interview. Phone/photo. NYM B864

Win The Heart—Of this lovely Jewish gal, 49, if you are a man with warmth, class, humor, consideration. NYM M483

Seeking Male Counterpart—Wanted by Arizona gal, 45, tall, blond, blue-eyed, witty, warm, ex-New Yorker. NYM M484

Sexy Soprano—And business consultant with passion for the arts. Seeks sincere, intelligent man, 34-43, for relationship leading to marriage. I am 5'4", size 8, with womanly curves in the right places, I seek chemistry, not credentials. NYM M485

Sincere, Successful Professional—White man, 39, attractive. Seeks black woman, tall, caring, for relationship. NYM M480

Oriental Lady, Very Attractive—26, slim, 5'5". Seeking a 5'10" plus, handsome, intelligent, witty gentleman, 26-36. Must be unpretentious and possess a great sense of humor, for fun times and social relationship. Arrogant or chauvinistic male need not reply. Send bio/photo. NYM M481

Renaissance Man—6'3", exceptionally handsome, affluent, 30-year-old financier with passion for tennis, horses and dancing. Seeks tall, vivacious, extremely beautiful female, age 19-27, to share springtime in New York. Note/photo/phone appreciated. NYM B878

Attractive, Bright, Educated—NJ female. Seeking handsome, vivacious, educated, adventuresome professional gentleman who enjoys skiing, boating, world traveling and more. You are at least 36, tall, ready to share life, love and the pleasures of a relationship. Letter/photo appreciated. POB 221, Lake Hiawatha, NJ 07034

Spring Special—Successful, classy Jewish gentleman, 38, 5'8". Enjoys sports, all types of music, travel, fireplaces, city/country weekends. Good food, wine and company. Seeking very special lady: 28-38, bright, articulate, very pretty and sensuous, with an easy laugh/smile for friendship, romance and marriage. Note/phone/photo. NYM M488

Asian Or European—Woman, 25-35, with solid values sought by attractive male, NYC financial/legal professional (40's, never married) for serious commitment. Photo appreciated. NYM M487

Fiesty, Fit and Feminine—Green-eyed redhead, 29, looking for a guy with a fearless heart. I'm pretty, warm smile/soul, slim/curvy, independent/career, thoughtful with a beguiling nature. I like to learn, laugh, travel, be active and socialize - but I'd really like to love you. Let's meet if you're a strong-minded, humorous, health-conscious, motivated, attractive man with family values. Jewish, boating, music and photography pluses. Nonsmoker. NYC and beyond. Note/phone/photo if available. NYM B872

My Kids And Secretary—Think I'm handsome - 44, trial lawyer. Love books, x-country skiing and Berkshire weekends. Looking for loving, literate, likely lady to care for but not take care of. Send letter with phone and photo. NYM B874

Exciting DDS—And real estate developer, 45, many interests - most important: sharing travel, sports, love. Will make a woman feel special and equal. Need woman, 30-40. Photo, please. NYM M490

Attention:—Sexy, good-looking, Jewish, college-educated girl, 25, great personality, seeks guy with same qualities. Photo/phone. No losers need apply. NYM U120

Classy, Waspy Divorcee—Very attractive, 41, lives in NYC and Hamptons. Wants to meet successful man who enjoys tennis, golf, jogging or skiing. NYM M492

Ball Of Fire—Seeks sea of tranquility. Selective businessman, single, white, Jewish, 32. Looking for intelligent, caring female, 26-30, to share sporting events, Atlantic City, tropical vacations and hot summer nights. Photo and phone a must. NYM B892

Let Us Fly—You and I. Successful Jewish businessman, mid 30's, seeks successful woman for serious romance and marriage. Photo optional. NYM U123

A Real Find...—A first time ad for a tall, 6'2", good-looking, Jewish, successful businessman...a young, romantic 50, who is loving, energetic, sensitive, affectionate and generous, desires a really special woman to share my life with. It would be wonderful if you are bright, slim, pretty, adventurous, affectionate, 35-42, and enjoy traveling, skiing, movies, antiquing, walks on tropical beaches and romantic country weekends. A picture and short bio would be welcomed. NYM B877

Warm-Hearted Man—Creative musician, high school band director, loves jazz, sports and children, 52, 5'9", 170 lbs. Looking for sincere friendship and possibly more. Note/phone/photo. NYM U124

Terrific-Looking—Divorced white male, 51, 6', 185 lbs, residing Manhattan, upper east side. Seeks tall, shapely black lady for ongoing relationship. Photo. NYM U130

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Attractive Strawberry Blond—Athletic, funny, youthful 40, seeking companionship with nice, easygoing, bright guy who enjoys eating out, sports, movies and the outdoors. Not interested in marriage or one-night stands. Photo. NYM B879

GQ Type—MD, 31, tall, trim, together, fun, Ferrari, seeks long, lean, loving, bright beauty to pamper. Photo. NYM M491

If You Believe In Channeling—Then you are an upbeat, attractive, highly successful and secure man, 48-60-years-young, who can love, laugh and "enjoy" all with me - a glamorous, creative, adventuresome, size 6 redhead. Let's get together. Please send photo. NYM B885

Sunny, Glamorous Blond Lioness—Would like a strong, loving man to romp through life. 31, long blond hair, blue eyes and sparkling energy. Playful and impulsive yet serious about business. I'm confident yet vulnerable and would like a man with an easy smile and generous spirit who wants to share a magical life style. Please include a photo. NYM B887

Busy Traveling Exec—39, seeks intelligent, fun-loving man to stop and smell the flowers, have some laughs and perhaps share moments memories are made of. Note/photo. NYM B888

Pretty Jewish Professional, 29—Hasn't been able to commit. Quest for a warm mensch from 914/201/212. NYM M502

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Fashionable Filly—36, 5'5", very attractive, trim. Seeks to lasso Jewish stallion thoroughbred, 33-43, to gallop into the sunset together. Photo/note. NYM U153

Beautiful Blond Model—Highly educated. Seeking a handsome, Jewish, single, successful, classy MD/DDS only, 33-38. Bio/phone/photo for reply. NYM B925

Classy Saks Fifth Avenue Gal—Southern transplant, Jewish, 33, 5'6", 118 lbs, pretty, athletic, elegant, compassionate, kind. Seeks ambitious, fit man for love, marriage, children, admiration. "Southern gals are sweet". Bio/photo. NYM B926

TV Journalist—62, returning from foreign assignment. Seeks warm, interested woman, 45 or over, for good conversation, companionship, occasional travel, with an eye to long-term relationship. NYM B927

What If—A strikingly beautiful woman, 31, warm, caring, bright and sincere met you? A very attractive guy, 30's, Jewish, sincere, honest, giving, fun, family-oriented and very successful. What if...? Photo required for reply. NYM B946

Very Ugly—Over weight, tall, illiterate, unemployed, lethargic, insecure, NJ male, who dislikes sunsets, puppys, dining out, holding hands and sex, however I do enjoy sitting in tunnel traffic with my windows down, creating grindlock and loosing my luggage while on vacation. If you are diametrically opposite me and under 38 a photo reply is a must you will be pleasantly surprised. NYM M503

Seek Thoughtful Man—35-50, divorced or single nonsmoking professional who is caring, flexible and healthy inside and out. I'm a divorced, Jewish professional woman. Dark brown eyes and hair, attractive, terrific smile. Enjoy hiking, biking, the theater, country/city life. Letter, phone essential. Photo helpful. NYM B945

Very Attractive, Slim, Fun-loving—Bright, adventurous, self-employed Jewish female, early 30's, seeks outgoing, self-assured, comparable man who enjoys sports (tennis), music (jazz), has a lust for life and believes in romance and the real thing. Photo. NYM M505

Pretty, Sensual, Vivacious Woman—Seeks 40 plus man who is witty, thoughtful, romantic, secure and successful in his life, to share my interests in the arts and adventure. Note/phone. NYM B931

Underweight Need Not Apply!—Very pretty female sought by handsome lawyer, 29, 6', 175, brown hair, dark blue eyes, sophisticated and warm. POB 7999, FDR Station, NYC, 10150-2411

Handsome, Jewish, NJ DMD—You can bring home without being disowned! 1st ad. 31, 5'9", loving, sexy, humorous. Seek best friend, more, in beautiful, intelligent, articulate, shapely Jewish girl, 20-30. We'll make each other's dreams come true. Note/photo appreciated. NYM B932

Sparkling, Slim, Smart—Pretty brunette who loves to laugh, 32, seeking a warm, witty, wonderful Jewish man to sweep me off my feet. Photo. NYM M506

Gotham Entrepreneur—42, 5'10", 175. Likes dining out, dry wit. Seeks very pretty Christian lady, nonsmoker, to 35. Box 204, 1202 Lexington Ave, NYC 10028.

Le Charme Francais—Woman, 35, attractive, cultured, romantic. Seeks warm, enchanting man. Photo. NYM M494

Exciting, Personable, Spiritual—Intellectual, professional Jewish male, 37. Seeks very attractive, slim, feminine, refined, spiritual, Jewishly-oriented woman, 25-33. Photo appreciated. NYM B935

For That Special Woman—Who honestly feels she is so attractive and shapely that she deserves a man who is intelligent, successful, nice-looking, great sense of humor and lots more. Recently divorced, 54, 5'8" and surprisingly still lonely for that special somebody. Photo, please. NYM M507

First Time—Why not!? Successful businessman, young 50, 6'1", 190 lbs, lives CT, works NY, some say Phil Donahue look-alike! Enjoy tennis, skiing, canoeing, fishing and relaxing, am adventurous and open-minded. Looking for very attractive, slim, sincere, sensitive, adventurous woman, 5'-5'6", 35-45. Note/photo/phone. NYM B933

Mirror, Mirror On The Wall—Who's this? Pretty, thin, fairly tall - Bright, successful, 28 - Seeking classy, accomplished Jewish mate. No dwarves! NYM U163

All Work No Play—Isn't enough for warm, tall, handsome Jewish attorney, 28. Seeks bright, slim, attractive Jewish female for lasting relationship. Photo. NYM B943

Pretty, Blue-Eyed—Slim, athletic, warm, creative, successful Jewish professional, 34, former artist and dancer. Seeks intelligent, sincere, accomplished man, 30's-40's, for friendship and long-term relationship. NYM B936

Dreams Intact!—Very handsome exec, 5'10". Seeks special lady, 28-35, always feminine, slim, athletic, naturally beautiful, discriminating, with spirit to love. Photo a must. NYM U165

Cagney Or Lacey Type Wanted—By southern businessman, 42, handsome, sensitive, caring, adventurous, who enjoys the Hamptons in the summer and Palm Beach in the winter. Seeks tall, attractive, Waspy lady, 30-45, nonsmoker, to share a warm, loving, quality relationship. Note/photo/phone, please. NYM U166

Smashing, Brainy Blond Exec—Female Manhattanite, Jewish, 39, warm, giving, adventurous risk-taker would like to share life with an engaging, established male counterpart under 50. Note. NYM U167

What's Spring About?—Attractive, bright, caring, single female Wall Street attorney (5'7", 40) with workaholic tendencies has decided to enjoy NY again. Seeks successful professional, single Jewish male (35 plus) who likes movies, wandering around, and the idea of a serious relationship. NYM B939

Unique, Sensitive Female—5'7", 34 years, attractive, slender, with that touch of class. Is seeking someone very special, who is tall (6' and over), well-built, attractive and ready for a real relationship. The man should be honest, sincere and willing to work at sharing and growing together. He should also be confident, caring, Christian and a nonsmoker. Send photo/phone/note. NYM M512

NC Lady Artist—Successful, adventurous, loves life, travel, fun. Seeks male counterpart to share my life, age 45-55. Send photo/note. NYM M509

CT Woman—40's, stylish, fit, sincere, warm, successful, happy nonsmoker. Values character, honesty. NYM M499

Spring Is Here...—Let's find each other. Tall, good-looking, late 50's male; humorous, eclectic; seeking that very good-looking woman of warmth and intelligence... For all seasons. Letter/photo, please. NYM M511

You: A Woman Of Color—Slender, nonsmoker. Me: A handsome, white man, college graduate, 6', 175 lbs, trim, 48 years. Seeking a permanent relationship and romance. POB 619 NYC 10029

Lake Woebegon Daze—Successful local official, 36, Jewish. Seeks younger, slim female, JD/MPA, for Yankee games, romance and affection. NYM B705

Foxy Gent—A busy exec with silver-gray, 5'10", divorced, Jewish, 59 and into the good life. Smokes and drinks socially, old-fashioned, masculine male. Attracted to a sensual woman who is truly feminine and soft. Under both 5'6" and 45. Object...mutually rewarding experience. Phone and photo please. NYM B866

Green-Eyed Lady—Pretty, 28, seeking British man, 28-40's. NYM B898

Small Blond—Fit and feisty, morning grouch, indifferent cook, would-be writer. Seeks man, 33-43, with high IQ, who is sober, sane, sexy and solvent. Literary or artistic types preferred. NYM M407

Wanted: Best Friend—Classy woman, 36, seeks mature, confident, honest, open, nurturing professional man, capable of a long-term commitment. NYM U082

Looking For A Husband—5'11" plus. Under 35, Caucasian, never married or widower, conservative and thrifty, college graduate. Must like and have time for European travel, outside interests or hobbies other than work. Close to own family. Must be willing, ready and able to fall in love and get married within 6 months. NYM B854

Gay Woman, Well-Educated—Professional, attractive, kind, with varied intellectual and outdoor interests, seeks similar counterpart. NYM M479

Successful NJ Businessowner—40, enjoys skiing, tennis, travel. Seeks independent woman, 30-40, with varied interests. Note/photo/phone. NYM B857

Fine Lady—Seeks man of integrity to share the good life, 50 plus. NYM M486

French-Speaking—38, Jewish lady, financially secure, from European background, who loves reading, dancing and the pleasure of good living. Would like to meet caring and worldly man with similar interests. NYM U116

Good-Natured Jewish Businessman—27, enjoys reading, racquetball, the Mets, Bloom County, going out, staying in. Hoping to meet a clever professional woman with similar interests for companionship and laughter. Phone/note/photo. NYM B881

Bonjour Mon Ami—Creative American brunette beauty, 31 (looks 25), just returned to NY and would like to recapture romance found in Paris with nonsmoking, clean-shaven, tall, handsome, successful French/European man under 35. No photo, no reply. NYM B869

Post-Religious, Very Jewish—Interested, interesting, supportive, affectionate, cute, 5'10", 30, professional. Seeks fun and intensity in long-term relationship. Photo please. NYM B870

Exciting/Healthy/Loving—Great face/body, blue-eyed brunette, 5'8", 37, bright professional, nonsmoker. I love today - NY, art, music, outdoors, brown rice, WBAI, movies, more! Are you my nonreligious, witty male match, 33-45? Photo/note. NYM U119

A Unique Man—Late 30's, well-known, private, powerful, gentle, handsome, intuitive, soft, enduring, passionate. Seeks special woman, smart, natural, intensely alive with penetrating open eyes and abundant spirit, expecting nothing ordinary. Respond by instinct, not intellect, with one page note, phone and photo, please. NYM B871

Merle Oberon—Look-alike, sparkling, pretty, Ivy grad, interesting mind, glamorous job, passion and wit. Seeks good-looking Christian man of similar schooling, distinguished, well-read, funny and dear, 40's to early 50's. Photo/bio a must. NYM U121

Explorer—One of 9 children who left the "crowd" to explore the world. Smart, curious, attractive, active, fun woman, 36. I pursue my many interests both on the job as a TV journalist and in my leisure time - enjoying everything from lectures to swing dancing to the outdoors. Looking for a man who shares my enthusiasm for exploration. NYM B880

Blond Mermaid With MA—Seeks Jewish male professional over 35. NYM B894

Sexy, Sassy, Spirited—Pretty, selective, irresistibly vibrant, petite mom and successful entrepreneur of 39, seeks smart, Jewish, handsome, romantic, quick-witted, non-smoking, zany, very successful man, 37-49, for some serious fun, hugs, Chinese food and commitment. NYM B908

PhD Psychoanalyst—And organizational consultant, divorced white female, Jewish, 48, 5'9", attractive, slim, young-looking. Loves to laugh, love of life and learning. Enjoys music, reading, writing, keeping fit, outdoors, mother of 7-year-old. Seeks male mensch, analyzed, professional or businessman, similar interests. NYM B916

Happy? Crazy? Life-Loving?—Plum crazy physician, irreverent, given to excess and extremes (what a shame!), irresistible rogue, well-heeled, fit. Seeks happy, sensuous female, under 35, to start nut house, share the best in life. NYM U141

Sexy, Dynamic, 24—Jewish exec seeks ambitious man. Photo/note. NYM M498

Desirous, Shapely Blond—40, seeks a lifetime partner with good looks, maturity, substance and style. Write POB 793, New York, NY 10268

I've Arrived At That Place In Life—Where everything is terrific and I want to share it with the right lady. I'm a successful professional and entrepreneur, financially very secure, handsome, 5'8", 160 lbs, very young 50, divorced, into feelings, communication. Love skiing, tennis, sailing, running, theater, dining, Aspen, Caribbean, Amagansett. Would happily love to meet you if you are a warm, easy-going, fun-loving, giving, very beautiful lady with class, a great figure, 30-45, for a long-term commitment. Photo. NYM B929

Slavic Lady—Unusual, handsome, 51, soul, intellect, craves man to admire. NYM U161

Quirky Blond—Attractive female, mid 30's, in real estate. Seeking male counterpart, preferably Jewish, in real estate, to share chaotic/indulgent life style. Note/phone/photo. NYM U131

Warm, Sensitive, Progressive—Jewish lawyer, 37, seeks bright, playful, witty, attractive and sexy, nonsmoking woman, 34-38, 5'3"-5'8", to share backrubs and the future. Phone/photo. NYM B902

Pretty, Green-Eyed Professional—Jewish female, petite, young 45. Seeks sincere, widowed/divorced, professional Jewish male, 43-55, nonsmoker. Nassau resident. Photo/note/phone. NYM U127

Preventive Medicine—For summertime blues: attractive, athletic lady MD, 29, with good sense of self, style and humor. Seeks rugged and refined mensch with substance and spirit, for perfect RX and relationship. Note/photo. NYM B882

Polo Player, Adventurer—Photo collector. Jewish man seeks intelligent, creative, sincere woman, 21-35, for romance, friendship and aesthetic delight. Note and phone please. NYM B886

Tender Offering—Warm, vivacious, sensuous, bright, trim, 33, 5'6", Jewish marketing exec with savoir faire, lots of self-confidence, class and a great sense of humor. Seeks tall, successful, self-assured mensch who is com(passionate), communicative, sensitive, emotionally available, commitment-minded and who values honesty. Here's to great beginnings. Photo/phone/note. NYM B884

Only The Best—32-year-old, extremely handsome, successful MD, 5'10". Loves skiing, fine dining and sailing on my yacht. Looking for extremely beautiful female, 21-29, to share the finer things in life. Bio/photo/phone a must. NYM B904

Absent-Minded—Busy health professional - just found 11-year-old memo reminding myself to get married. Still not too late at 42. Am 5'9", handsome, healthy, stable, looking for 5'6", 26-32, semi-athletic, beautiful, bright Jewish woman with great eyes, legs and memory, who likes theater, opera, movies, beach, and has sense of humor. Send photo with note. NYM U126

Terms Of Endearment—Man (38-50) - emotionally available for a friend/lover relationship. Someone who appreciates a good-looking, together, professional Jewish woman (37), with varied interests and a lot of class! Photo/note. Physically fit nonsmoker more endearing. NYM U129

Gay White Jewish Female—28, feminine, stylish, upper-middle class, fit, professional. Seeks similar gay white female for love, laughter, forever after. No smokers please. Photo/phone. NYM B890.

Staten Island Gentleman—Intelligent, sensitive, humorous, 39, handsome, skier, tennis player, well-read. Desires lady companion. NYM B903

Slender, Feminine Female—Of flair and sophistication, youthful 50, seeks worldly younger/older, well-groomed/built, polished under-loved male of intellect, integrity and passion for joyous things. Imperfect, okay. NYM B893

Divorced Greek Professional—Seeks Greek successful male, 30's. NYM B889

Gorgeous Blond Beauty—Seeks serious relationship with an extremely handsome and ultrasuccessful Jewish man, 27-35, with a heart of gold and hair to match. You've tried the rest - now try the best! Phone/note/photo mandatory. NYM U135

Soft, Shapely, Stylish—Pretty professional woman, 37 - lively mind, literate, imaginative, venturesome, good-natured, supportive. Avid interest in books, music, movies and outdoors. Seeks talkative, tender, vibrant, good-humored man to cherish and share in nurturing, playful, committed relationship. NYM B895

Classy, Very Attractive—Slim, youthful 50's, athletic and literate. Seeks intelligent, successful male, 53-62. Photo. NYM M493

Very Pretty, Slim, 32—Wall Street professional woman, fun and unpredictable. Seeks handsome, dynamic man, 28-38, who is as comfortable in a suit as in jeans and sneakers. Photo please. NYM B930

As I Read The Personals—I'm appalled by the emphasis on money, job, career, etc. Who cares? Happiness originates within - it can't be bought. I'm 35, 6'2", the freest of spirits, an iconoclast, sine qua non. Museums, music, cats and the unusual are among my interests. I'm looking for a friendship possibly leading to a relationship. Your race, religion and income are irrelevant. Please be at least 5'6". Photo appreciated. POB 962, NYC, 10040.

Pretty Blond—Artist/professional, young 51, positive energy. Wants to share with partner: ideas and play, the beauty of sensuality and spirit. NYM U134

Warm, Attractive, Spirited—Lady lawyer, divorced, slim, Christian, 40, 5'6". Enjoys city, country, good friends, jogging, water sports and more. Seeks intelligent, caring man of high integrity, 36-52, with sense of humor and similar interests. NYM U137

Handsome Attorney—44, 5'10", trim, nonsmoker, bright, stable. Enjoys physical activities, nature, Jackie Mason, Mozart. Nassau-based but will travel. Seeks intelligent, stylish lady for first class relationship. Photo optional. No royalty please. NYM B906

City Gent—31, seeks slim lady, 19-26, for romance and outings. I am 5'9", good looks/build, brown hair, green eyes, easy-going. Photo, please. NYM U136

Male, 40—Tall, athletic, bright. Seeks tall, attractive female (early 30's). For serious/romantic events. Photo a plus. NYM B907

Successful Jewish Lawyer—40, good-looking, secure, trim, likes athletics. Seeks friendship and intimacy with attractive, warm, slim, outgoing and marriage-minded female, 25-36, who might enjoy tennis, skiing, golf, spectator sports, theater, films, fine restaurants, travel and romance - not necessarily in that order. Only letters accompanied by recent photo, phone and short bio will be answered. NYM K838

Career Woman—37, looking to exchange the best of my life with the best of yours. Will answer all serious replies. NYM U148

Available:—Stunning, Jewish, vivacious mom of 1 for all seasons. Cuddly in winter, cool in summer, colorful in fall, romantic in spring. Seeks loving, Jewish, established professional, 37 plus, all year. NYM U156

55, Widowed Christian Professional—With a zest for living. Still looking for that down-to-earth female partner. Queens/LI resident preferred. NYM U138

Male, White, Widower—Businessman, 40, good-looking, 6'1", sincere, sensitive, down-to-earth, educated. Seeks female counterpart. NYM B911

Blond, Southern Woman—Ex-model, creative, late 30's, seeks gentleman for committed relationship. NYM B923

Frequent Flyer—Lofty IQ, good-looking, globe-trotting Westchester exec, 5'1", Jewish. *Fascinating cook, conversationalist*, companion. Practical, sincere, socially impeccable - and lots of fun! Could soar with one secure male, 54-64, if he's honest, educated, soft-spoken, monogamous and philanthropic (Federation, AJC, etc.) - and if he still can remember what a first class marriage was all about.' Photo de rigueur. NYM B914

Hey Mademoiselle—Intense, aware, tall and unevenly handsome sweetheart of a guy, seeks sexy woman, 27-34, with healthy dreams and uncommon sense. Someone who can laugh at life but who knows it isn't a joke. NYM B913

Bright, Pretty Brunette—Jewish, healthy heart and soul. Seeks warm, passionate, tall Jewish man, 30-45. NYM U147

Recent Academy Award Nominee—Seeks leading man, 45-58, to play debonair chap who's rugged yet sensitive, serious yet humorous, adventurous, charming and intelligent. Versatile enough to play a romantic lover or regular guy. He should enjoy music, the arts, travel and the finer things in life. Send composite/photo. NYM U139

Successful Male Professional—Handsome, 5'9", divorced, trim, 50, living in Manhattan and CT. Seeks special, slim and beautiful woman, 30-40, for serious relationship, to share the good life - travel, theater, good dining, country living, etc. Recent photo a must/phone. NYM B915

Attractive, Intelligent—Honest, slim, mid 30's, marriage-minded woman, in search of excellence. To qualify, do be nonsmoking, 5'10" plus, smart (maybe a graduate degree), professional or entrepreneurial, outgoing, with Jewish interests. Let's laugh and be mutually supportive. NYM M496

Easygoing, Creative Type—Stable, sincere male, upper east side graphic designer, 37, bright, sensitive, inventive, good-looking, bearded. Seeks special lady with brains, beauty and creative spark. Photo reciprocated. NYM M500

Atlanta Lady—Wishes to meet and marry tall NY man who's intelligent and smokes, 40-60. I'm blond, 48, slim, Unitarian and smart. Photo/phone/letter. NYM B920

Brilliant, Brash, Boyish—Real estate exec, 28. Great-looking but working too hard. Seeking partner in crime with great legs and sharp wit, to shoot pool, stay out late and create general havoc. NYM B919

Guinevere Seeking Jewish Lancelot—To take her to Camelot. You are 28-30's, attractive, intelligent, sensitive and possess the gift of humor. I am a pretty 28-year-old professional who loves storybook ideals with romantic endings. Photo, please. NYM U142

Tired Of Wine Coolers?—How about a blue-eyed lady, 34, who reflects the richness and elegance of fine champagne, loves life, sports. Seeks secure man, full of life, for friendship and romantic possibilities. Note/photo. NYM U143

Finance Specialist—Artist's representative, nonsmoker, 30 plus, separated, no dependents, Manhattan resident, distance runner, looks somewhat like Chevy Chase, equally irreverent. Seeks platonic lady friend for movies, galleries, restaurants, occasional social events. Photo a must for response. Reply NYM U144

***Incurable Romantic**—Marriage-minded*, caring, sensitive, professional, attractive Jewish male, 40, 6'1", strong yet gentle and sincere. Likes concerts, picnics, walks in the park, candlelight dining. Seeking a caring, warm and special Cinderella (not a princess). This knight will provide the glass slipper to the special one with inner beauty. Letter/phone. NYM M501

Male—Young 53, likes outdoors and sports. Lives upstate - works NY. Seeking young lady, 40 plus, attractive, intelligent, shapely, for companionship and maybe much more. Note/photo. NYM B921

Lively, Lovely, Literate—Athletic lady, English professor, 39, seeks man of warmth and vitality for caring and lasting relationship. 40-50. Photo. NYM U162

Start The Summer Right—This handsome, dynamic, 31-year-old, Conservadox Jewish male - always received rave reviews as a mensch. Seeks pretty young lady, age 20-33, who is honest, lively, sincere and affectionate, with a great zest for life, for role of leading lady. NYM U149

Pretty, Slim, Successful—Decorative artist - warm, bright, sensuous and unpretentious. Seeks down-to-earth, caring, bright, humorous man, 40-50, for fun/serious relationship. NYM B922

Huggable—Tall, athletic, successful, Jewish professional man, 41, handsome, with good sense of humor. Seeks lady, under 38, bright, supportive, warm and attractive, who feels communication is necessary for a mature relationship and who enjoys good conversation, music, tennis, ballet, drives in the country, doing Saturday errands together and just hanging out. *Photo/note/phone. NYM U154*

Attractive, Vibrant, Sophisticated—Woman, 5'4", 42, real estate developer. Would like to meet a professional man, 42-55, who is intelligent, good-looking, likes classical music, travel, Hamptons on weekend. A gentleman who has a sense of humor, is warm and giving, is ready for permanent relationship and could like my two wonderful kids, 14 and 17. Recent photo/phone/bio. NYM U150

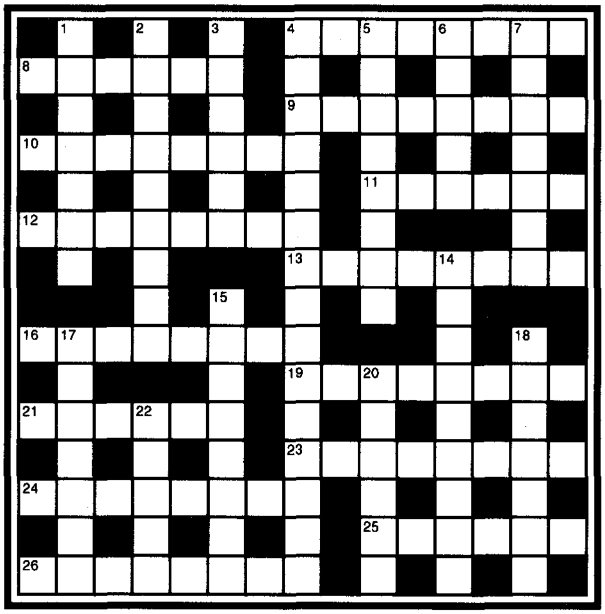
Tall, Charming, Handsome Musician—Athletic (good tennis player), intelligent, masculine but tender, seeks pretty woman, 23-37 years old, of Dolly Parton figure (not overweight), who would appreciate the above qualities. Phone/photo/note. NYM U158

Place a happy message in NEW YORK's Announcement Section. Proposing to your sweetheart? Happy Birthday to someone special? Seeking that dream person you just met and didn't get a phone number? $27/line, 2 line minimum. Deadline for Announcements is Monday at 5PM for issue on sale the following Monday. Call 212-971-3155

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

4 Bothered about one's favourite being reprimanded. (8)
8 Wake up after granny starts to complain. (6)
9 Openings of a different sort included by a foreigner. (8)
10 A composer, namely Parry. (8)
11 Apparatus for reply. (6)
12 Creature which sounds like water before the pipe is put back. (8)
13 What helps one to see inside a crib is destroyed. (8)
16 The feast to ignore. (8)
19 Where young men are about to prepare for battle. (8)
21 One who makes it dull as a subject? (6)
23 A book of wisdom makes a man's name among insects. (8)
24 Bird has something to pay for an instrument. (8)
25 Where mineral resources are almost used up? (6)
26 Means of supplying water when it is unusually dry in the place. (8)



DOWN

1 One of the supporters is a bighead and makes a disturbance. (7)
2 Frenchman embraces us without the atmosphere rising. (9)
3 If there were no woman, to worship would be the opposite of to sin. (6)
4 Literary work translated by natural secret. (10, 5)
5 Control others seen over the water. (8)
6 Sorry, but there is no river for the wader. (5)
7 Expand in generosity when largesse is given. (7)
14 He motored all over the place and this measured the distance. (9)
15 Declare there is nothing in evil to cause dislike. (8)
17 A woman holds a lot of powers to produce a body. (7)
18 Child includes star in place of trains. (7)
20 Included in a table this cause would seem disloyal. (6)
22 Course in which people are often organised badly. (5)

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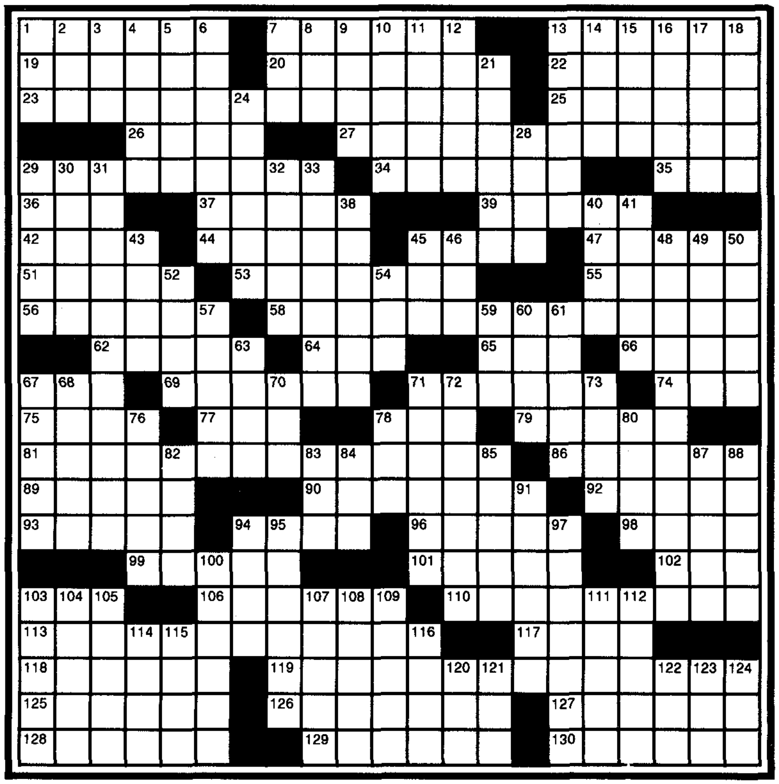
'PASS THE PEAS': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

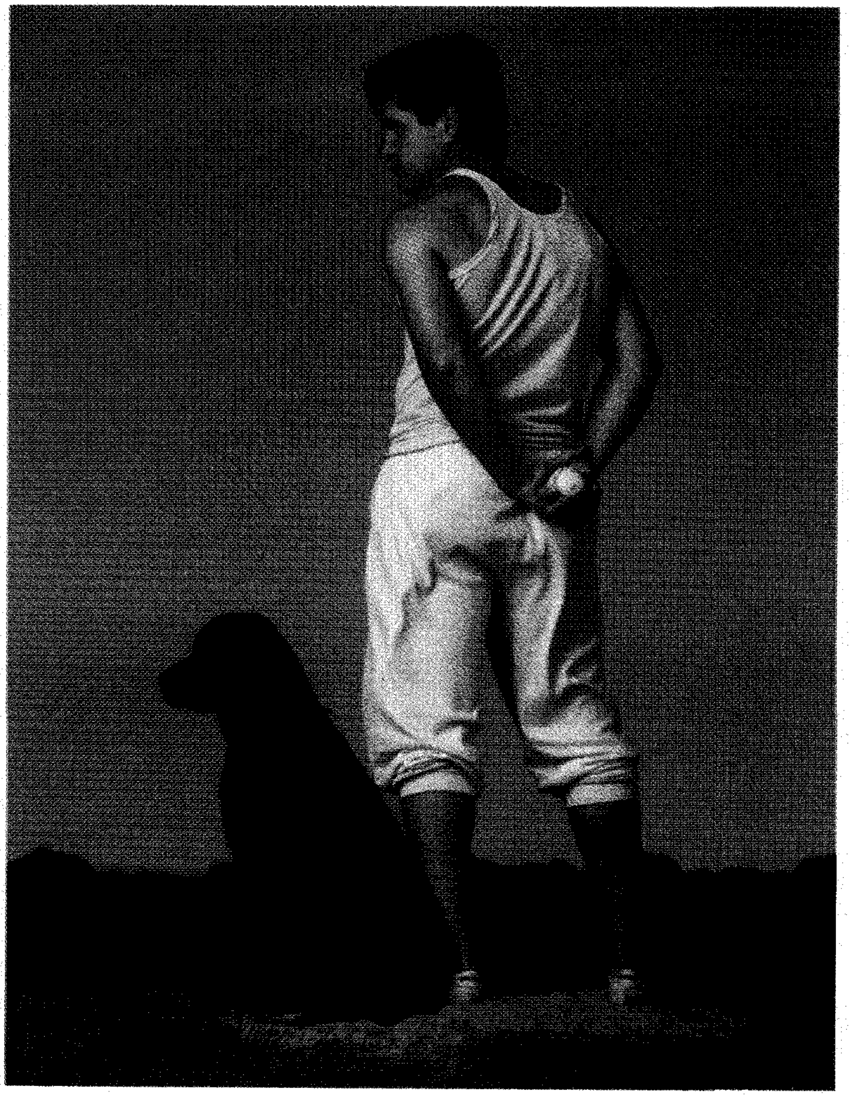
1 Swap
7 Evaluate
13 Chewy nuts
19 No matter who
20 Sacred melody
22 Actor Estevez
23 May Day remark in Moscow
25 Matt the marshal
26 Not worth —— cent
27 So funny it cuts
29 It keeps the doctor away
34 High regard
35 Lisper's problem
36 Like Leroy Brown
37 Gets one's goat
39 Cobblers' forms
42 Bookie's quote
44 Perry's gal Friday
45 Diner specialty
47 Party-givers
51 Lombardy's capital
53 "Magnum" star
55 "—— for the Misbegotten"
56 Milwaukee worker
58 Our choice of doilies
62 Like Kate, ultimately
64 Ozs., lbs., etc.
65 Begum's spouse
66 "Waiting for the Robert ——" (1912 tune)
67 Nectar collector
69 Andersen's birthplace
71 Same as G-sharps
74 Miscalculate
75 Sicilian resort
77 Half of MCII
78 Boxing great
79 Crossed out
81 Weekend place with Noah
86 Dillinger, for one
89 Kin of the Hurons
90 Evening parties
92 Embellished, at Maxim's
93 Edison rival
94 Goulash, e.g.
96 Runs in neutral
98 Merriman and Grey
99 Home of a Biblical witch
101 Cosine's reciprocal: abbr.
102 Second wk. day
103 Before sols
106 Loath
110 Hit the low road
113 Poison ivy patch at Shea
117 Like —— not
118 Scold
119 Lawyer's debtor
125 Infatuate
126 Kind of fort
127 "—— Song Comin' On"
128 Antony's listeners
129 "South Pacific" heroine
130 Unclaimed pet

DOWN

1 Sheep say it
2 Brazilian cuckoo
3 End of Rembrandt's name
4 Addition result
5 Between: Fr.
6 Held a second audition
7 Play division
8 —— nuff!
9 Does planting
10 One of the Muppets
11 Types of quartz
12 Winter rain
13 Renders less bright
14 Exude
15 Pinball mishap
16 J.R.'s mother
17 Detroit team
18 Manilow's repertoire
21 Ford flops
24 Little whirlpools
28 Rachel's sister
29 Enola Gay's cargo
30 Rock bottom
31 Net game for the confused
32 Bowling lane
33 Becomes jaundiced
38 West Point gesture
40 "—— she blows!"
41 Amiens's river
43 "I never —— Purple Cow"
45 Inflation letters
46 Otherwise-named: abbr.
48 Other people's dirty children
49 Coloring solution
50 Curl the lip
52 Verne captain
54 Vocalized pauses
57 "I Am Woman" lyricist
59 "Silent" pres.
60 Major Hoople's cry
61 Horse opera
63 Where to buy franks
67 Harried
68 Adapt to rigors: var.
70 Author Anaïs
71 Visigoth king
72 Andiron
73 Walk through mud
76 An Astaire
78 Vowel sequence
80 Abba of Israel
82 Strong —— ox
83 Nobel poet's monogram
84 In what way
85 Racehorse of the sixties
87 Boredom
88 Out of bed
91 Have a mind to
94 Soho coins
95 Small earthquake
97 Terrier, familiarly
100 Venturesome ones
103 Strand of thread
104 "——clock scholar"
105 Beat it!
107 Unplowed stubble field
108 Buffed leather
109 Sign up
111 Some are thatched
112 French-style decree
114 City of Syria
115 Schoolboy's collar
116 Baseballer Lefty O'——
120 G-man's org.
121 Pleased the cook
122 Ending for win or spin
123 Guido's high note
124 "—— team!"



Solutions to last week's puzzles appear on page 193



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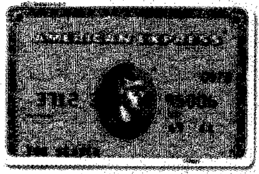

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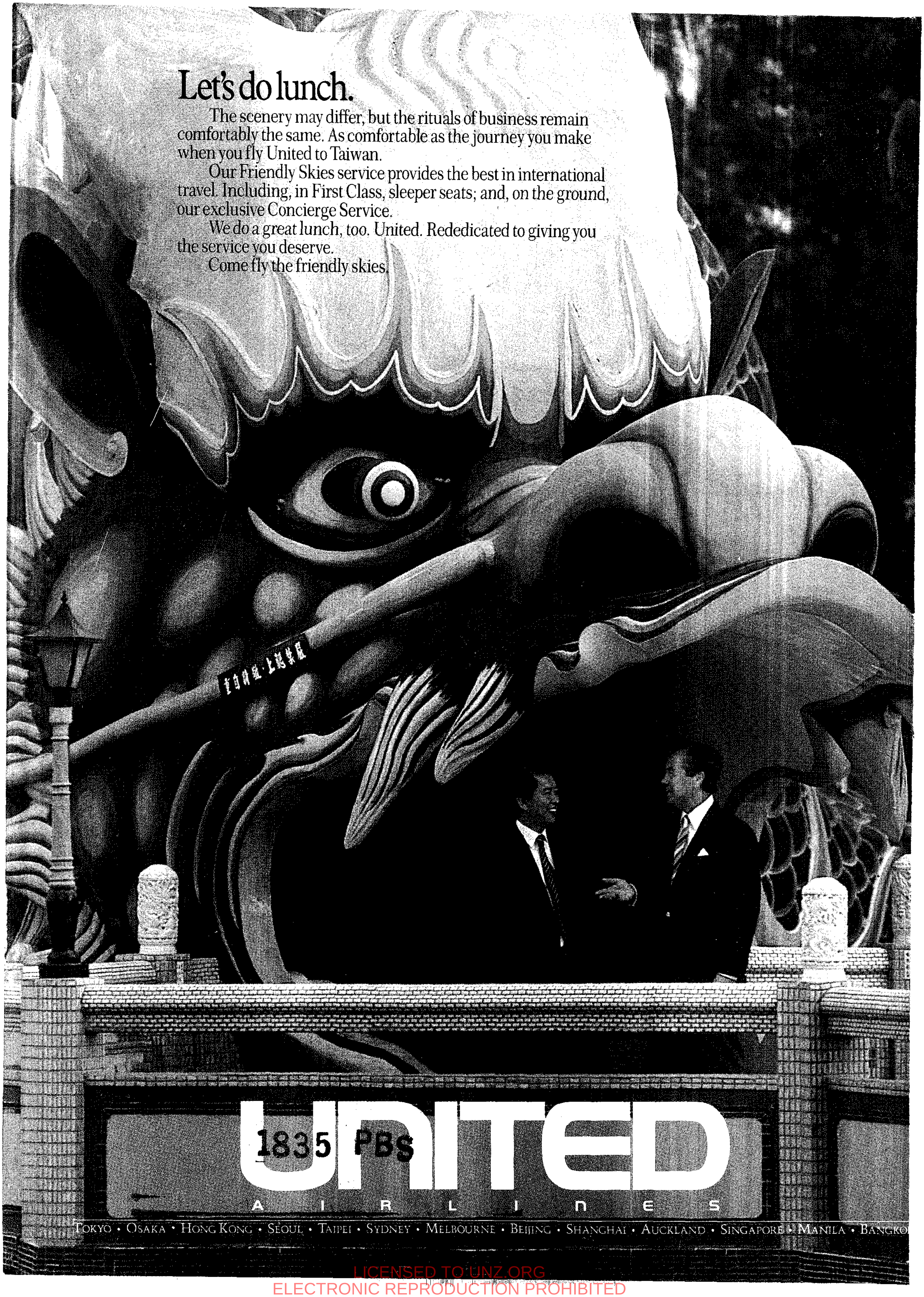

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